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WINTER 2002

volume 22 number 1
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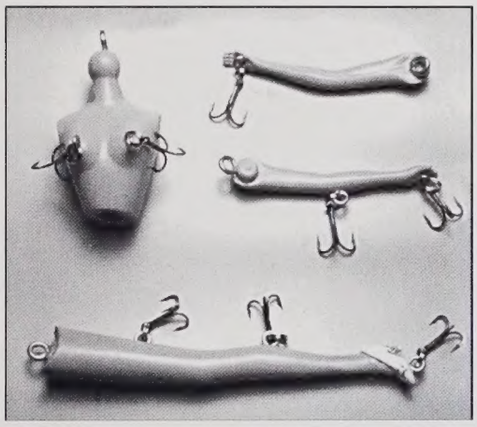

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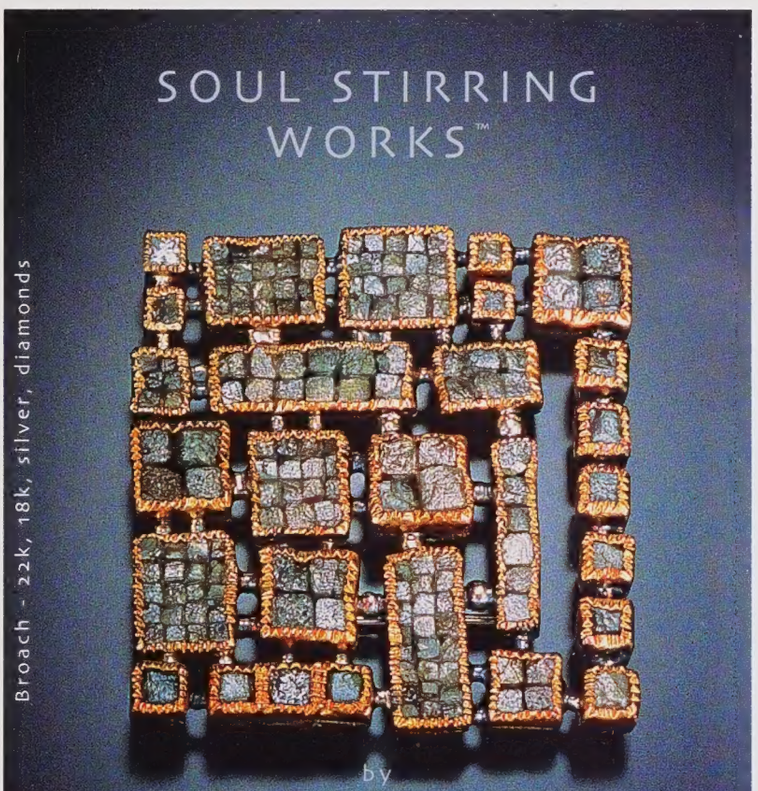

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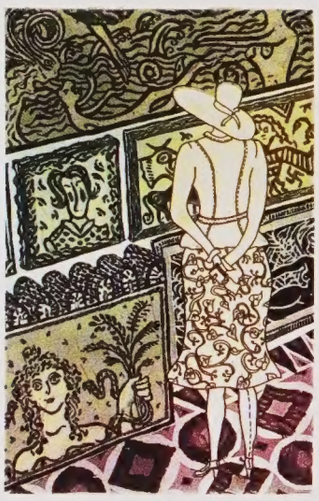

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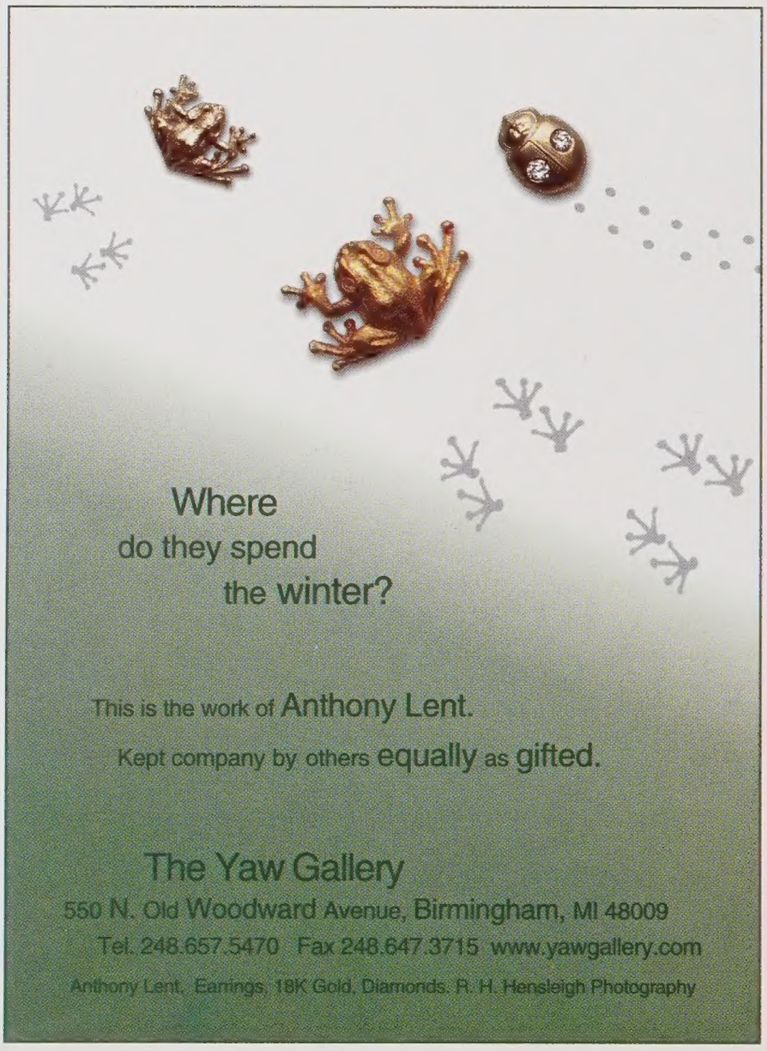
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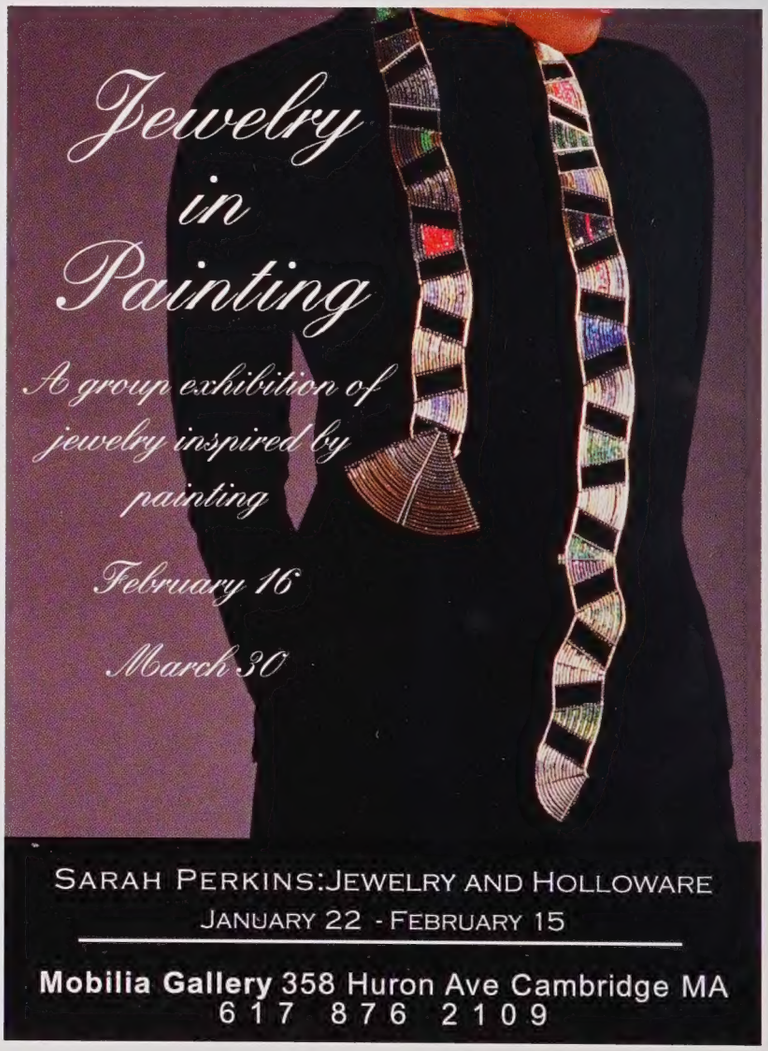

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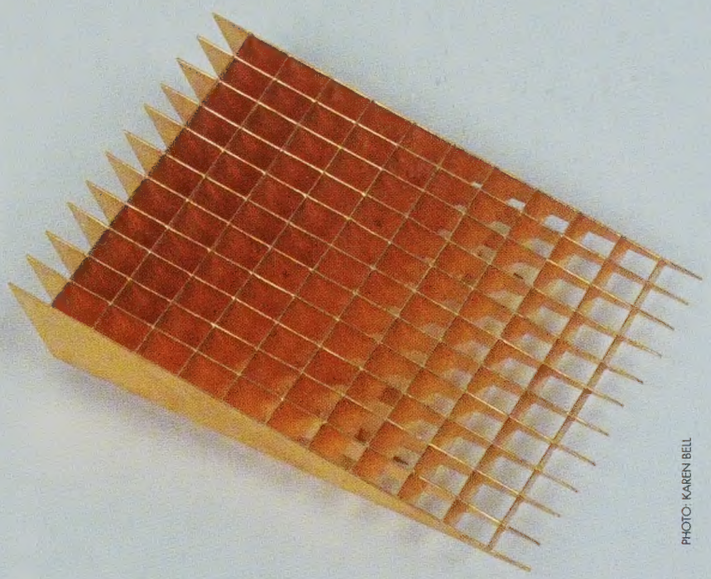

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Michael Becker, brooch 18ct gold, neillo, 1997

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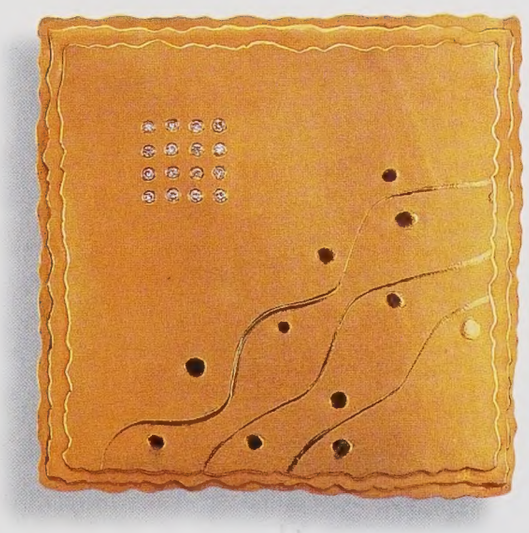

Brooch. 18K yellow gold, diamonds.
By Barbara Heinrich

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Photo: Seth Tice-Lewis

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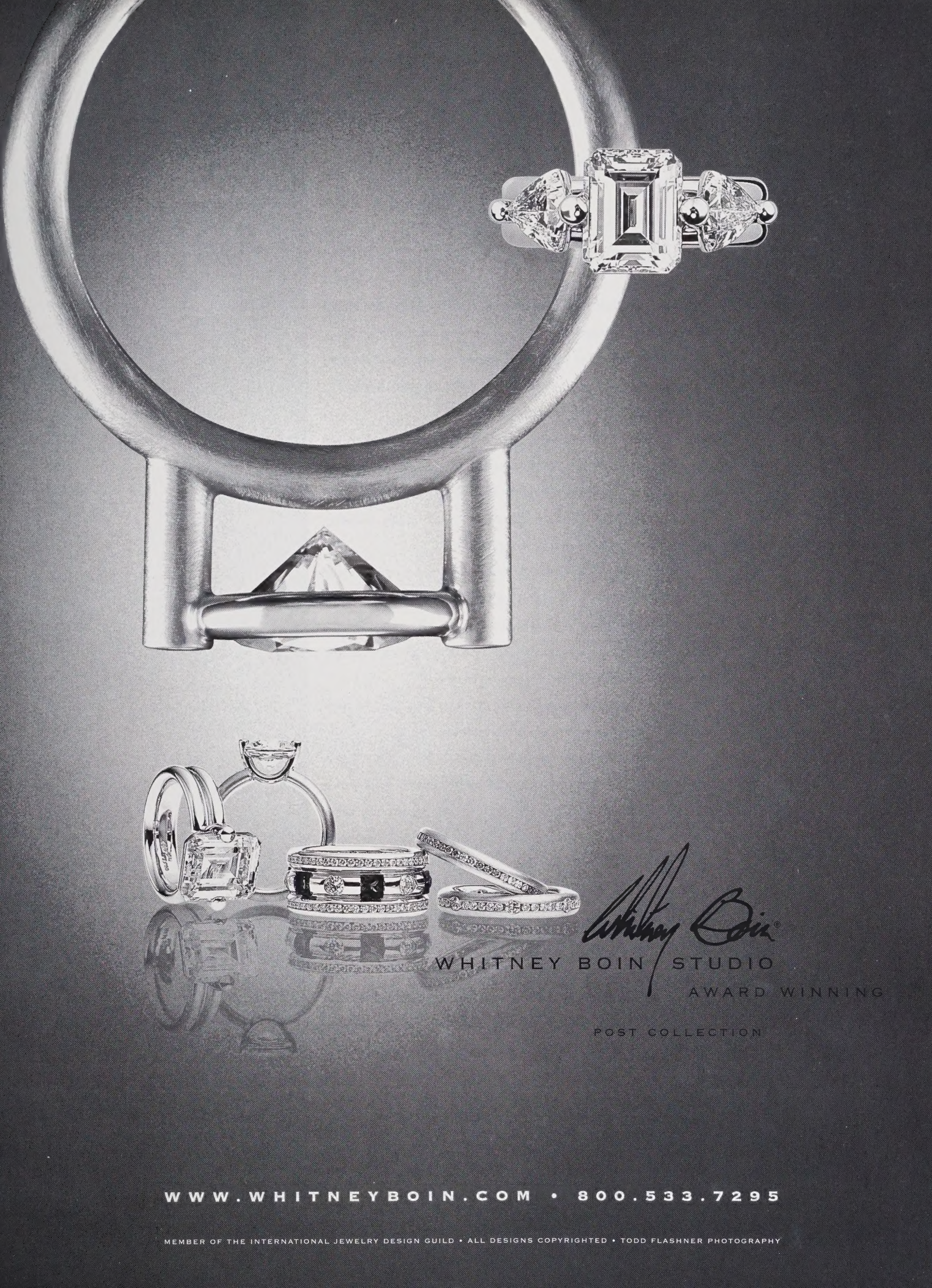
brass
Collection Sheryl Gorman
Photo: David Allison

Robly Glover
Elemental Brooch, Flow, 1998
sterling silver, die formed and constructed
$3\,1/4 \times 2\,1/4 \times 1/8$"

Hermann Jünger
Brooch, 1994
gold
$2 \times 1\,3/4$"

cover
Robly Glover
Elemental Brooch, Crescent, 1998
sterling silver, die formed and constructed
$2\,1/4 \times 2\,1/2 \times 1/8$"



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FROM THE EDITOR

SUZANNE RAMLJAK

As I edit this issue from my Brooklyn office, I look out of my window at an altered world. The view from my desk still frames the Statue of Liberty, but smoke now seeps from a hole in Manhattan and sirens keep screaming of humans in need. The unthinkable has just happened, leaving us stunned and afraid.

After such trauma we return to our tasks with a sense of strangeness and awe. We are led to examine the value of our lives and to find ways of countering the horror and fear. Under the new cloud of gloom, I felt compelled to evaluate the purpose of this magazine and the role it can play in a traumatized culture.

Just as life is the only rebuttal to death, creation provides the sole antidote to destruction. Artworks are testaments to a reverence for life and a belief in our ability to better the world. Like a message in a bottle, everything we create is based on a faith that our work will survive and be embraced by other caring beings.

In a small but potent way, the works in this and every issue of *Metalsmith* launch a protest against devastation and loss. From the proudly provocative forms of Robly Glover to the richly invested works of Hermann Jünger, they all declare themselves in allegiance with a hopeful beating heart. Although a small brooch may seem absurdly ineffectual in contrast to one hundred stories of fallen concrete and steel, it still tips the scale toward human striving and building. It is just one of our many little death-defying acts.

On a more practical note, I want to call attention to two new additions to the magazine's editorial repertoire. In this issue we have introduced the departments of "Studio Visit" and "Commissions" as a means of further conveying the vibrancy of the metal arts. With these and future changes, we will continue our efforts to celebrate the vitality of the field and to assert the importance of art in our lives . . .

SR

METALSMITH

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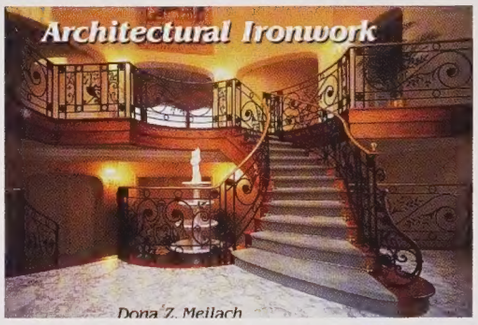
BOOK REVIEW

ARCHITECTURAL IRONWORK

Dona Z. Meilach
Schiffer Publishing, 2001



by Christopher Winterstein

Dona Meilach has been writing books on ironwork and other craft since at least 1966, when *Direct Metal Sculpture* was published. Since then she has done more than any other author to chronicle the restoration of decorative and sculptural ironwork in the United States from near extinction in the 1960s to its currently well-revived state. A casual glance at her latest book on ironwork, *Architectural Ironwork*, will reveal a diverse and maturing craft seen in one of its most dramatic incarnations, as site-specific work for the home. Proposed as an educational tool for those interested in commissioning ironwork as well as a survey-type resource for ironworkers and design professionals, *Architectural Ironwork* represents a huge undertaking, the success of which will vary with the demands of the reader.

The book suffers most from poor text editing, and this is its worst failing as an educational tool. Text blocks separated by as many as twenty-nine pages from the work being discussed (without any notation) left even me searching the index frequently to track down the photographs referred to, and I already knew what I was looking for. Some work is described at length and never shown. Meilach does address this, explaining, "Such designs have been well chronicled in myriad other books. The objective here is to hammer out new territory by showing derivations for today's ideas and to illustrate possible idea sources for new work." Nevertheless, if her argument needs the work, the work should be shown. The novice ironworker or potential patron to whom this book is addressed, at least in part, cannot be expected to have seen those myriad other books. There are sentences scattered through the book that simply make no sense. There is one place where an entire paragraph is repeated at top and bottom of the same page, and others where subheadings are followed by text not relevant to the topic. Taken all together, this is just a hard book to read.

Editing flaws aside, Meilach does a good job of presenting metalwork as a developed art form within a historical context. With text and a generous selection of previously unpublished photos of historical work from her own research, she connects styles of work to their antecedents and inspirations within architecture and design. The first chapter of the book contains a brief historical overview of ironwork as applied to architecture. Meilach moves quickly, chronicling developments in iron's use as architectural adornment and structure. She identifies major trends in design and explains defining characteristics of corresponding ironwork. These are brief but with the photos serve her purpose of providing a historical framework with which to understand and evaluate ironwork. The remainder of the book and the vast majority of photographs of modern-era work is organized as one might encounter the work shown. A chapter dedicated to entrances and doors is followed by one showing staircases. Then come groupings of grilles, screens, railings, and balconies, followed finally by gates and fences. Within the chapters, some work is grouped by design style, while other work is shown under subcategories relating to the use of specific imagery or technique, such as the use of plant forms or scrolls, geometric shapes, or animals. Presented in this format, readers are able to view vastly different styles side by side as different solutions to the same problems. This lends itself not only to suggesting the infinite stylistic variations possible in steel, but also to how it can complement, change, or define the space it occupies. Potential clients will undoubtedly sense possibilities and attitudes of space they hadn't considered. The work shown seems a little conservative to me, but it is important to remember that most, if not all, of this work has been commissioned and represents client tastes as much or more than the artist's.

In *Architectural Ironwork*, Dona Meilach makes a concerted effort to present contemporary ironwork in an understandable format as part of a continuum in the history of architecture and design. This is effective for a lot of the work she has chosen to show, where it is easy to see a Baroque or Art Nouveau influence, for example, but it leaves her at a loss to contextualize more contemporary designs. Sculptural form and functional ironwork have been combined by many architectural metalworkers and resulted in work more diverse than just Art Nouveau. Unfortunately, although she covers architectural history well, as it relates to ironwork, there is very little consideration of art history included. In particular, any discussion that attempts to contextualize contemporary ironwork needs to include the influence of materialism. To many modern smiths, the properties of hot metal itself serve as both inspiration and formal vocabulary more often than imagery from nature or forms taken from blacksmiths of the past. This fact ignored, descriptions like "contemporary," and "free form," become anti-descriptions that do nothing to assist the viewer in understanding the work. Work that does not fit into Meilach's "blacksmith's alphabet" might, as Tom Joyce's *Patio Gate* does, get highlighted for its use of simple geometry. The geometry may or may not be simple, but such observations do little to get at the heart of why the work is appealing. Attention to techniques and details betrays the fact that they exist in service of a design.

But this is pretty heady criticism of what is basically a picture book. Whatever the author's intent, most people who buy it will look at the pictures more than they ever will the words, and they should. As a design resource, it is very valuable. Architects, designers, blacksmiths, and lovers of ironwork should all examine this book. No one has published so many photographs of modern American (mostly) blacksmithing. As blacksmiths strive to find their voices in design languages that suit eclectic tastes and home designs, only more books like this one will help artists and clients to bridge the gap between what has already been and what needs to be. ■

Christopher Winterstein trained as a blacksmith at the Penland School of Crafts and the National Ornamental Metal Museum and is currently coordinator of the smithy at Penland.

Pebble Links Bracelet 18k Gold and Blackened Steel

Photo: Hap Sakwa

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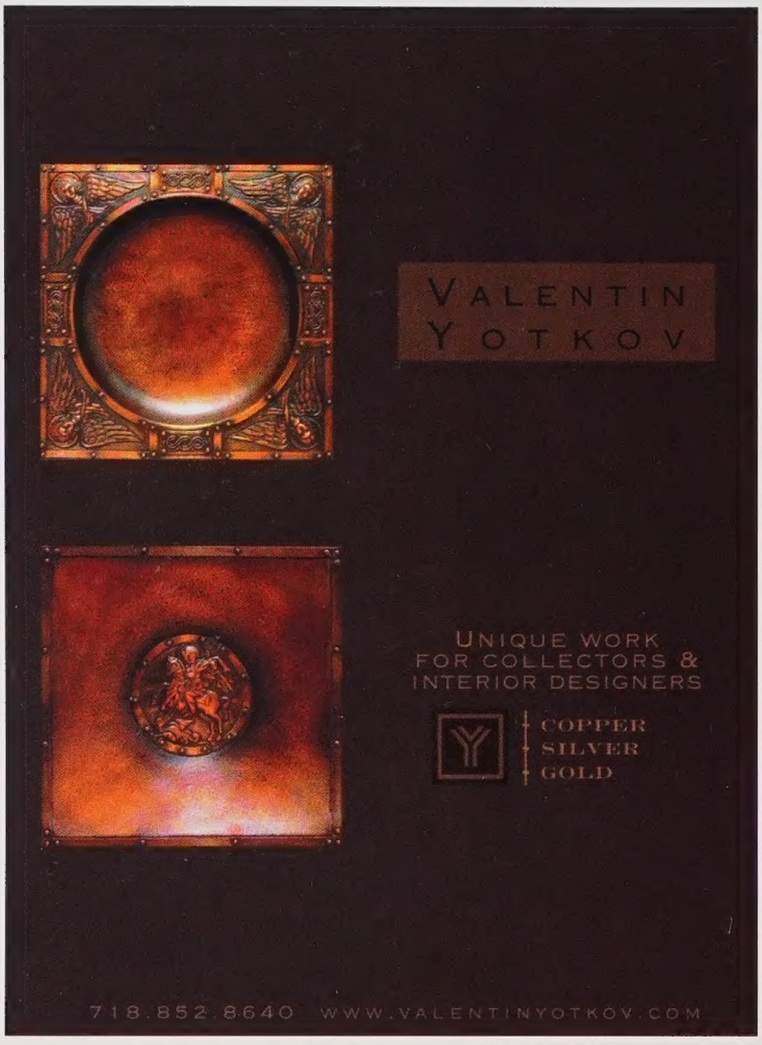
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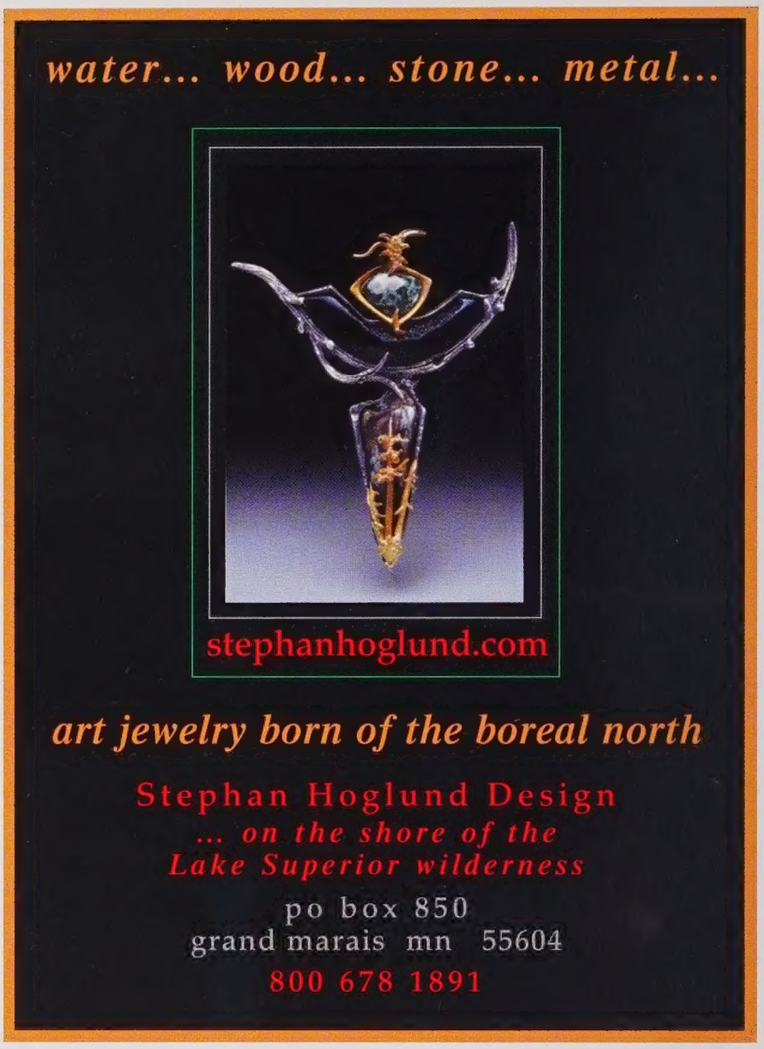
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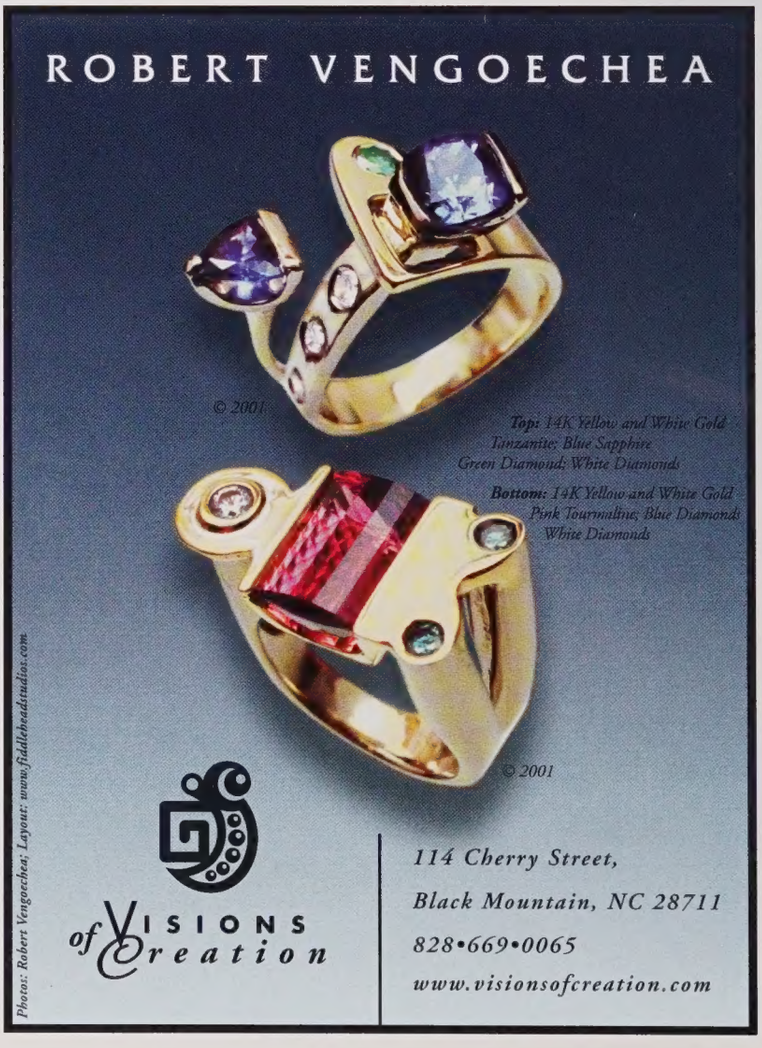
ROBERT VENGOECHEA
© 2001
Top: 14K Yellow and White Gold
Tanzanite; Blue Sapphire
Green Diamond; White Diamonds
Bottom: 14K Yellow and White Gold
Pink Tourmaline; Blue Diamonds
White Diamonds
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chosen.

Ricky Frank, cloisonné enamel pin.
Photo/Ralph Gabriner

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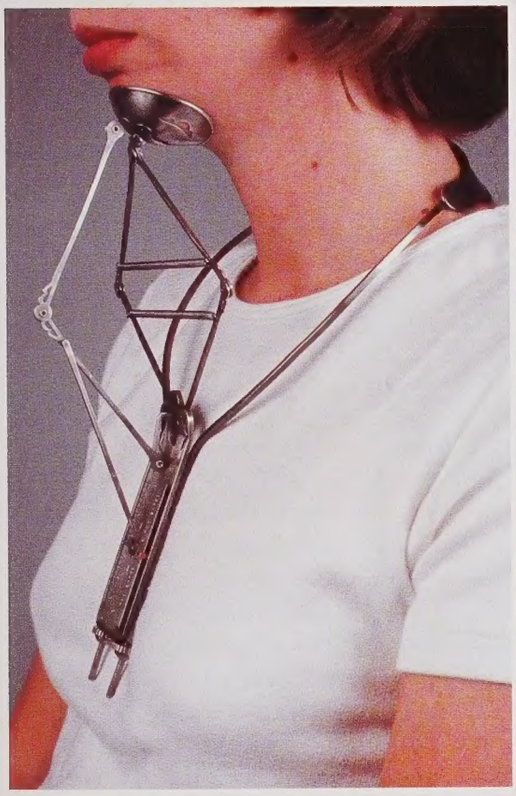
OBSERVATIONS

The Work of Jennifer Crupi

by Sarah Tanguy



Cool, glistening, and vaguely human, Jennifer Crupi's sculpture and jewelry arouse curiosity even as they evoke fear. While the power of body language in art is typically linked with dance, theater, and especially mime, the interplay between thought and gesture takes center stage in Crupi's work. At rest, her devices appear innocuous and unassuming. Once viewers engage their bodies, her devices become an edgy means to probe behavior, with its underlying psychological states and motives.

Works from her Guarded Gestures series, for example, hang on frosted mirrors that are traced with the outline of a person bearing the same posture. When viewers align themselves with the reflections or wear the pendants, however, they realize the shielding nature of the stances and confront their own body language.

Just as her objects mask their real function, they reveal the often hidden meaning behind posture and speech. Their bracelike components freeze moving arms and other body parts, suggesting not only medical prosthetics and surgical instruments but also protection and constriction. In this dialogue between stimulus and response, Crupi seeks to penetrate the old proverb "Actions speak louder than words." It could equally be said that her psychologically charged works warn against becoming "prisoners of one's actions." ■

opposite page
Degrees of Certainty-Gesture Server, 1998
nickel-plated bronze, acrylic
20 x 18 x 18"

clockwise from left
Guarded Neckpiece #2, 2000
sterling silver, foam
15 x 6 x 5"

Guarded Gesture #3, 2000
silkscreened mirror, frosted glass, painted wood, sterling silver, wood
19 x 32 x 32"

Posture Gauge Series–Chin, 2001
sterling silver, steel, copper
12 x 6 x 5"

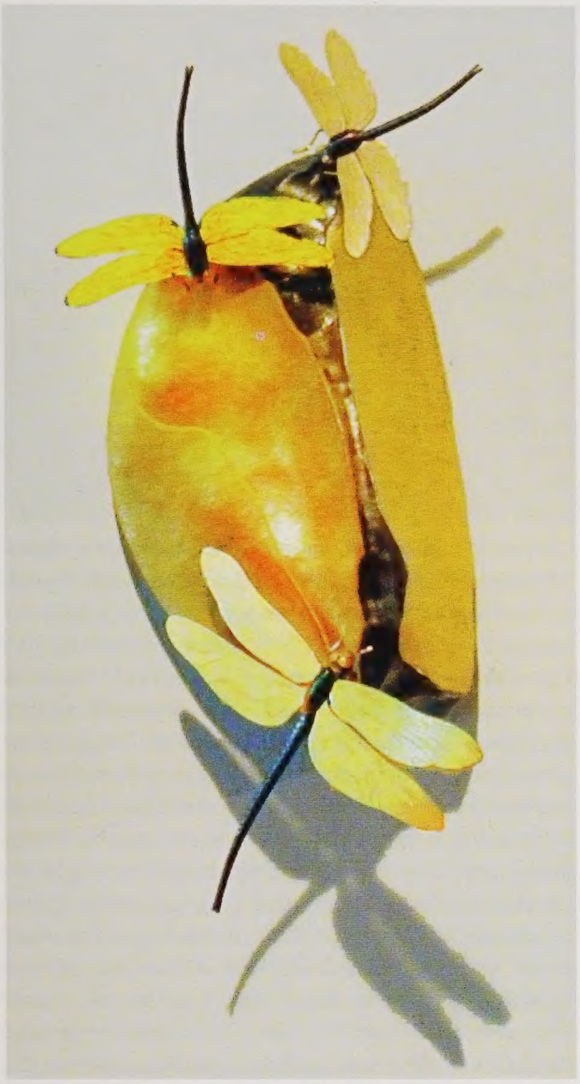
Sarah Tanguy is an independent curator and critic based in Washington, D.C.

Daniel Brush

by Suzanne Ramljak

Life and art have always been closely entwined in the work of Daniel Brush. After years of working exclusively as a painter, Brush entered the metals field when he ventured to make a gold wedding band for his wife and creative partner, Olivia. Born from an initial act of love, Brush's involvement with metals has lasted more than thirty years and has generated a stunning array of objects, all invested with intense personal commitment.

The intimate bond between Brush's creative and personal life is evident upon entering his Manhattan loft. The kitchen and dining area abut a well-equipped machine shop, while bedrooms peak out from behind a white gallery wall. The loft's dominant feature is the vast expanse of red maple floor, which serves a surprisingly key role in Brush's artistic process. Brush structures his day around repeated activities, a "ritual of ordinariness" including eating the same breakfast (Cheerios) and lunch (pea soup) and meticulously sweeping the floor for as much as two hours. This routine provides a reliable order, allowing for the free play of the artist's thoughts and obsessions. As Brush relates, "It's a simple formula: getting up, eating breakfast, sweeping the floor, and



then somehow within that [structure] trying to express your lyricism, or your confusion, or your uneasiness." With a mind unhindered by practical concerns and cleansed through meditative sweeping, Brush is prepared to enter into a more receptive relationship with his materials.

Brush works without assistants, performing all of the labor himself, often with tools he has crafted by hand. He also proceeds without drawings or plans. His is not goal-oriented work, but rather the release of stored mental energy developed through reading and meditation. "There is so much going on in my mind that I just can't stand it anymore," explains Brush. "From that moment, the energy moves into the materials, and something begins to mature and I don't know where it's going to go." Such an open-ended method has its share of uncertainty. Brush has been known to work for years on a sculpture or painting or, conversely, to go months without making a single piece. This approach also comes with a degree of risk, or what Brush calls "jeopardy." After hundreds of hours of concentrated labor, objects have literally dissolved due to a few seconds of miscalculated effort.

The finished works—which encompass historically inspired jewelry, granulated domed boxes, jewel-encrusted Bakelite follies, miniature mountain ranges, and flocks of magnetized insects—bear out the artist's intense, almost manic devotion to his craft. Many of the objects are staggering in their intricacy, challenging our eyes to believe what they see. The facts and statistics make the work even more astounding: sheets of gold rolled three times thinner than cigarette paper; gold granules .008 of an inch in diameter applied with a one-haired brush; and 78,000 gold beads encrusting the surface of a single object. Such precise, almost microscopic work requires not only concentration but also the aid of forty-power surgical binoculars that Brush regularly wears. He is also aided by his former experience as a machinist, where he became "fascinated with mechanical accuracy" and mastered the skill of drilling metal to a hundredth-of-an-inch precision. His regard for mechanical prowess is further borne out by his own collection of antique machines, including his prized eighteenth-century Holtzapffel lathes.

Brush's personal involvement with his works extends beyond the studio, as he occasionally reclaims sculptures from owners to alter and rework them. The artist's extended hands-on approach to his objects requires a special type of collector, or "caretaker," as Brush calls the owners of his works. Rather than a detached, anonymous relationship between creator and patron, "it is warm hand to warm hand," says Brush. "And everyone is not well suited to that relationship." In spite of the challenge, Brush has found many willing custodians for his finely wrought objects, many of whom derive a sense of companionship from the pieces, even though they are not kept on display. It is as if "a small part of me remains in their environment," muses Brush, "and my pieces become part of someone's family."

This is one of the ironies in Brush's artistic career: although he is essentially a recluse, rarely leaving the refuge of his studio-home, he has forged familial relationships with people around the world through the agency of his art. And while he has eschewed the market place—no commissions, no multiples, no gallery representation—he has achieved great recognition and success through his singular path, including a 1998 retrospective at the Smithsonian's Renwick Gallery. His life, like his art, is imbued with a winning mix of humbleness and grandeur, prosaic fortitude and evanescent poetry. ■

Suzanne Ramljak is editor of *Metalsmith*.

clockwise from opposite left
A selection of the artist's collection of ornamental turning equipment.

Three Dragonflies (installation)
2000–2001
steel, pure gold, magnets
dimensions variable, approx. 8 x 5 x 4"

A view of Brush's studio and living space.

The artist wearing his forty-power surgical binoculars.

Photography by Robert Sauber

COMMISSIONS

by Elizabeth Broadrup Lieberman

Boris Bally, *Gun Totem*, 2001

Gun Totem stands as a modern monolith, its raw concrete surface studded with disabled guns, in a plaza directly across from the federal Superior Courthouse in downtown Providence. Commissioned by the city's Parks Department, local artist Boris Bally created the sculpture for exhibition during the Convergence International Arts Festival in September. Bally first conceived his idea for a large-scale sculpture to promote antiviolence during his involvement with the "Goods for Guns" gun buy-back program in his native Pittsburgh. Under police supervision, he collected more than 1,000 reclaimed guns and welded their barrels shut. Inspired to transform the disabled guns into art, Bally designed a concrete monument whose chiseled surface would reveal the guns, embedded like fossils of a violent age discovered by archaeologists from a more peaceful future. Funded by the Providence Parks Department's $2,000 grant, he built a mold from insulation foam and cast 8,000 pounds of wet concrete and 1,000 disabled guns to form a tapered obelisk standing twelve feet high. (Steel welding rods anchor each gun solidly into the concrete to prevent theft.) The sculptor and his crew then chipped away dried concrete to expose guns on every surface of the obelisk. Bally chose the shape to evoke traditional totemic structures built by aboriginal communities as symbols of solidarity, strength, and warning. As a modern symbol of both the danger of violence and a hope for peace, *Gun Totem* will remain on view in Providence for at least a year.

Jack da Silva, *Monstrance of Divine Mercy*, 2000

Born to a family tradition of gravestone carving, Jack da Silva learned early the subtractive art of sculpting from stone. Yet metalsmithing, with its "plasticity and potential for various forms, function, or scale," proved more rewarding as the artist learned its craft. His skill in liturgical metalwork earned him a commission from the Order of Divine Mercy, a Catholic order in El Cerrito, California. During the year in which its founder, Sister Mary Faustina Powalska, was canonized as a saint by the Roman Catholic Church, the order asked da Silva to create a new monstrance for its chapel tabernacle. In Christian tradition, a monstrance is the vessel in which consecrated eucharistic bread, used in communion, is displayed for adoration by worshipers. Designed to symbolize concepts specific to the Order of Divine Mercy, the monstrance features a lunette and halo atop a column with a sturdy circular base. Da Silva used ancient smithing techniques to hand-hammer sheets of solid sterling silver, transforming the metal with raising, forging, chasing, and repoussé. Gold plating and red and white glass enamels enrich the lunette and halo, while a blue glass enamel band, representing the Virgin Mary, encircles the chased and repousséd base. Da Silva's new monstrance was dedicated in April 2001 and will remain on permanent public display in the Divine Mercy Center's chapel.

Dolphus Cadieux, Bill Nasogaluak, Allyson M. Simmie *Mace of the Northwest Territories*, 2000

In April 1999, Canada gained a new territory when its eastern Arctic region, Nunavit, separated from the Northwest Territories. To commemorate its redefined borders, the Northwest Territories commissioned a new mace for its legislative assembly in the capital city Yellowknife. An ancient symbol of authority, a mace usually takes the form of a pointed staff crowned with a symbol of state. In modern government, the mace is carried by the sergeant-at-arms to open and close each day in legislative session. Answering the call for entries, three artists—Bill Nasogaluak, an Inuvialuit sculptor; Dolphus Cadieux, a Dené painter and sculptor; and Allyson Simmie, a jeweler based in Ottawa—worked together and proposed a mace made of durable, native materials with a design evoking the landscape of the Northwest Territories. The trio's winning concept features a central bronze shaft shaped like a narwhal tusk, in tribute to newly independent Nunavit, which is native habitat for the arctic whale. The symbol of state crowning the shaft is a six-sided silver diadem of snowflakes, emblematic of the north, within which lies a 24-karat gold orb, symbolizing the sun and earth. A silver crosspiece spanning the orb alludes to dwelling types common to the Northwest Territories: the *ulu* (igloo) of the Inuvialuit people, the tipi of the Dené/Metis people, and the house of the non-native population. A 1.31 carat diamond, one of the first mined locally, is set at the peak of the crown; at its base, a silver band is engraved with the motto "One land, many voices" in English, French, and eight native languages of the region. Just below the crown, six panels of marble mined from Yellowknife Bay are carved in high relief with scenes of Northwest Territories people, animals, and landscapes. Providing balance at the foot of the mace, a six-sided silver form features low-relief carvings depicting mountains, tundra, icebergs, and ocean. Pebbles collected by residents of thirty-three communities in the territory were sealed in hollow sections of the mace, incorporating the land itself into a symbol of state. The complex fabrication of the mace involved carving, silversmithing, and construction in facilities across Canada. The new mace of the Northwest Territories was officially unveiled in January 2000 at the Fourteenth Legislative Assembly in Yellowknife.

Grateful acknowledgment is made to Barbara Isherwood's unpublished article "Making History: Allyson Simmie and the Mace of the Northwest Territories" as source material.

John Rais, *Ash Vessel*, 2001

An unusual movie theater called for an unusual ash receptacle. Pocono Cinema, a restored theater in downtown East Stroudsburg, shows independent and foreign language films and boasts an in-house art gallery for rotating exhibitions. During a recent renovation, the theater's traditional brick facade was covered with textured sheet metal. To accommodate smoking patrons, owner John Yetter needed to install a receptacle for cigarettes at the front entrance. Judging commercial models both expensive and aesthetically dull, he decided to commission local metalsmith John Rais to create a custom *Ash Vessel*. After initial discussion, owner and artist agreed that the new vessel should be both "sensual and whimsical" in keeping with the theater's unique identity. Rais envisioned a design with an abstract shape that would imply a human heart (his ironic reference to the hazards of smoking). His approved design is a simple organic form made of hollow-formed, forged, and fabricated steel, painted in a warm flesh tone. The stainless steel top has a hole for disposal of cigarettes, and a steel wing form secures the vessel to the wall with copper rivets. After two months of design and fabrication, John Rais installed *Ash Vessel* at the Pocono Cinema in August 2001. ■

Elizabeth Broadrup Lieberman, former assistant editor of *Sculpture* magazine, is a freelance writer living in Michigan.

Metalsmith encourages submissions of recently completed commissions. Please send information, high-quality images, and a SASE to the editorial address on the masthead.

from left to right
Boris Bally
Gun Totem, 2001
Commissioned by: City of Providence, Rhode Island
Fiber-reinforced concrete, guns, steel
144 x 30 x 36"; 3,500 lbs.
Crew: Jeff Johnson; Peter Nassoit; Josh, Lisa, and Dan Niebels

Jack da Silva
Monstrance of Divine Mercy, 2000
Commissioned by: Divine Mercy Center, El Cerrito, California
Pure and sterling silver, gold plating, glass enamels, stainless steel, mahogany wood
26 x 16 x 10"; 12 lbs.

Dolphus Cadieux, Bill Nasogaluak, Allyson M. Simmie
Mace of the Northwest Territories, 2000
Commissioned by: Legislative Assembly, Northwest Territories, Canada
Sterling silver, gold, bronze, diamond, beads, porcupine quills, pebbles.
length 5'; 25 lbs.

John Rais
Ash Vessel, 2001
Commissioned by: Pocono Cinema, East Stroudsburg, Pennsylvania
steel, stainless steel, copper, paint
18 x 19 x 9"

Necklace, 1979
Gold, silver, tombak, enamel
$9\,1/2 \times 5\,1/2$"

Drawing for Necklace, 1979
watercolor

Hermann Jünger:
The Jeweled Meadow

by Ursula Ilse Neuman

Over the past forty years, jewelry making has become increasingly rich and diversified as the time-honored reliance on precious metals and gems has been augmented or even disavowed. After the Second World War, jewelry artists more and more turned to intellectual and artistic concepts as their starting points to provoke a reexamination of the role of jewelry itself as well as of the relationships between maker and wearer.

Jewelry artists in northern Europe and the United States led the way, and in Germany, Hermann Jünger (b. 1928) exerted a strong influence on the development of contemporary jewelry both as an artist and mentor. As one of Germany's premier goldsmiths, Jünger's innovative jewelry and inspired teaching had a far-reaching influence not only in his native country, but throughout Europe and the United States as well.

A technically accomplished goldsmith trained in the German tradition, Jünger deliberately violated accepted practice in order to permit a broader scope of the goldsmith's art and so opened new avenues for successive generations of jewelry artists. His primary interest was to change the focus of German goldsmiths from merely producing smooth surfaces and precision settings to taking a fuller part in creating their own designs. Even though he was technically proficient, Jünger developed a style that underscored his departure from standard practices by taking artistic license and even delighting in imperfections and a degree of randomness in composition. Jünger concentrated on the "act of making" because he felt it was a crucial part of a wider human

experience and one that was becoming increasingly rare. The analogy that illustrates Jünger's alternative concept is that of the contrast between a well-groomed and tended garden and the effusive energy and unrestrained natural beauty of wild flowers in a meadow.

Hermann Jünger, the oldest of three children, was born and grew up in the German city of Hanau, near Frankfurt, known as the "Town of Noble Jewelry" for its long-standing tradition of gold- and silversmithing. Such traditions were promoted in the 1930s as part of the nationalistic glorification of "Family, Blood, Country, and Craft" so that every artistic event or exhibition in Hanau reflected the presence of the goldsmith's tradition.[1] As a result, as a young boy he considered goldsmithing as simply another word for "art" and a goldsmith as one who, first and foremost, draws or sculpts. Jünger states that he quite naturally identified his interest in drawing with the craft of goldsmithing but did not fully appreciate the goldsmith's long and technically demanding practical training. Jünger's determination to realize his artistic ambitions through a craft medium would not only affect his own career, but also influence the course of contemporary studio jewelry in the postwar era.

In 1947, at the age of nineteen, Jünger enrolled in the Staatliche Zeichenakademie (State Drawing Academy) in Hanau, founded in 1772 to provide training for gold- and silversmiths with an emphasis on design and the understanding that this training would have to be followed with practical apprenticeships. At the time of Jünger's attendance, the drawing academy had just resumed classes in the cellar of a bombed house, with courses that concentrated almost entirely on drawing, painting, and sculpture, since most of the metalsmithing tools had disappeared during the war and there was no appropriate metal available.[2] As a result, Jünger learned to realize his designs through pen-and-ink drawings that would subsequently serve as guides for his metalwork, a practice he has maintained throughout his career, later extending it to include watercolors.

Near the end of his studies in 1949, the teaching emphasis at the drawing academy began to return to more traditional metalworking instruction, with increasing demands for greater manual skills and knowledge of metallurgy of the craftsman. To his dismay, Jünger found out that his design aspirations exceeded his technical

abilities, and the objects he made failed to meet his own expectations. In his words, "Making was a failure and disappointment."[3] This was a critical period for Jünger, who, while striving to learn the demanding metalworking techniques, was becoming increasingly dissatisfied with formulaic methods that seemed to discourage innovation and experimentation in favor of achieving technical precision that camouflaged workmanship. He also rejected the passive role of a goldsmith as a technician who merely executed the designs of others in favor of the proactive creator-craftsman who makes his own designs and executes them himself. This view recalls that of the "ideal craftsman" espoused by the British design reformer William Morris (1834–1896) one century earlier. In Jünger's words, a true goldsmith is "a man who combines the two great human possibilities—Thought and Action—in one creative profession. He [is] a unified, un-split person, and in this unity he finds the meaning and harmony of his existence."[4]

After receiving his journeyman's certificate, Jünger spent his apprenticeship years traveling throughout Germany, taking jobs in workshops and design studios of factories in Bremen, Hamburg, Heidelberg, and Geislingen.[5] Throughout these experiences, his disaffection with the separation of the designer from the maker grew, but Jünger found that he was not alone in his desire to unite the artistic process with production. Even before Jünger began his studies in Hanau, in 1946 two existing academies in Munich—one for fine art, the other for applied arts—had been united to form a comprehensive art school on the university level, the Akademie der Bildenden Künste (Academy of Creative Arts).[6]

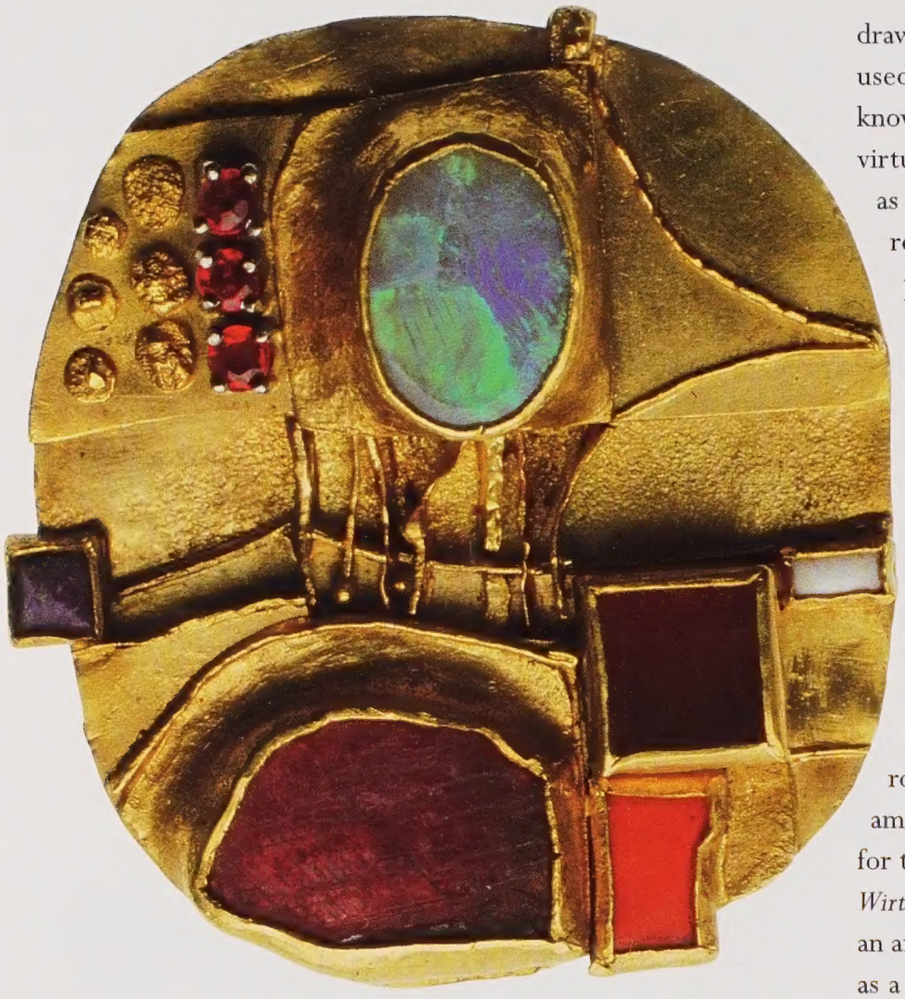
In 1953 Jünger began studying at the Munich academy with Franz Rickert (1904–1991), one of Germany's most important gold- and silversmiths. A philosopher, educator, and craftsman, Rickert had played a major role in bringing the new academy into existence, thereby directly contributing to making Munich into a major center for contemporary metalwork. As director of the goldsmith program at the Munich academy, Rickert left his mark not only on Jünger but on more than 150 goldsmiths and silversmiths, many of whom later achieved international status. As a result, Rickert's teaching eventually was to exert a more profound impact than did his considerable output of objects in silver and nonferrous metals, which included everyday utensils and liturgical instruments in addition to jewelry.[7] Rickert's encouragement of his students' individualism and their experiments to find their own expression heralded changes in the attitude of the jewelry community regarding the nature of the goldsmith and his work. His prominence as an expert German craftsman lent legitimacy to the new direction undertaken by younger artists

left to right
Necklace, 1957
gold
$2\,3/4 \times 2\,1/8$"

Necklace, 1957
gold, enamel, moonstone, opal, carnelian
$1\,1/2 \times 1\,3/4$"

Brooch, 1967
gold, silver, enamel
$1\,3/4 \times 1\,3/4$"

Drawings for Brooches, 1967
watercolor



above
Brooch, 1967
gold, rubies, opal, carnelian, lapis lazuli, enamel
1 1/8 x 1 1/4"

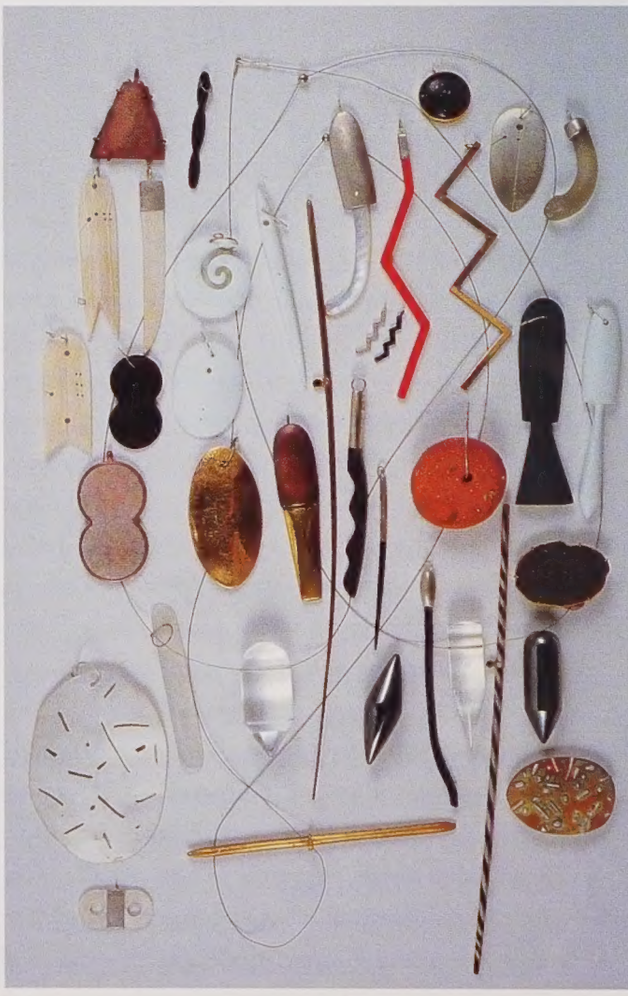
right
Pendant Series, 1980–83
gold, silver, bronze, hematite, slate, tombak, enamel, glass, stone, rock crystal, niello, plastic, ivory, Plexiglas on cable

such as Jünger.

Rickert furthered Jünger's innovative approaches and sought to train his eye, referring him to examples of outstanding historic jewelry as well as to modern art in Munich museums in order to illustrate that "making" is far more complex than merely achieving perfection in technique. Jünger soon began to experiment with jewelry forms of greater compositional freedom, often boldly featuring an "unfinished" appearance that departed dramatically from the exacting standards of traditional German goldsmith practice. Jünger often quotes Rickert's statement that "the contemporary craftsman must realize that he is in danger of becoming an arts and crafts specialist through overvaluing the technically perfect at the expense of neglecting the artistic."[8]

Seeking historical parallels for his belief that there was more to creating objects than mere manual dexterity and technical know-how, Jünger searched for texts on the goldsmith's art. For example, he discovered the *Schedula Diversarium Artium*, written by the twelfth-century monk Theophilus Presbyter on goldsmiths of the Middle Ages, taking note that during that time there were no distinctions drawn between artists and craftsmen. Jünger also used Presbyter to expand his practical knowledge through the chapters that covered virtually all the techniques of the goldsmith such as gilding, soldering, gem setting, niello work, repoussé with precise instructions and processes that he found still perfectly valid.

In the writings of the Italian Renaissance goldsmith Benvenuto Cellini (1500–1571), Jünger also found support for Rickert's argument that "the strength of the old craftsmen lay primarily in the lack of division between their "thinking" and "doing," [and that] all the objects made by their hands, both technical and artistic, seem as if evolved by natural growth."[9] Jünger, like Rickert before him, may well have been reacting against the marginalized role of the craftsman and the handmade object amid Germany's emphasis on mass production for the consumer society created by the postwar *Wirtschaftswunder* (economic miracle). Jünger, as an artist-craftsman, focused on the act of making as a means of promoting diversity, individuality, thought, and skill. Through his jewelry, Jünger found meaningful ways to reconnect making with thinking, replacing the anonymity of the



mass-produced product with the mark of the craftsman's own hand and so forging a more human link between the wearer and maker.

As Jünger's skill as a goldsmith continued to grow, he became increasingly confident in his ability to fulfill his artistic intent. A 1957 necklace is a typical early work that reflects Jünger's effort to restore the spirituality of the goldsmith's craft by rejecting the "frozen perfection" of highly finished objects. Even though Jünger considered that he had to work against the rules in order to create his art, he was always mindful that jewelry was not abstract sculpture but meant to be worn. Using rich materials—high-carat gold in combination with gemstones—Jünger positioned the individual moonstones, rubies, and sapphires on the roughly finished necklace pendant as if they were elements from a painter's palette. Jünger states, "These [gems] are not colors one can deliberately change or mix [as a painter would], but they exist as they are. The palette is limited but, at the same time, open to endless combinations, provided one does not allow their commercial value to hinder an uninhibited choice."[10] In grouping his colorful assortment of semiprecious stones, Jünger sought to achieve an artistic appeal that he found more valuable than the "commercial value of the gems [through] their high-polish, weight, and flawlessness."[11] In addition to the use of gems for random color variations, the necklace exemplifies Jünger's painterly manner with chased lines, dots, and dashes that are reminiscent of his drawings. On this necklace, as on all subsequent pieces, Jünger left his hallmark, a raised bird, as a compositional element and personal signature.

When Jünger's work was shown for the first time in the Munich Handswerkskammer in 1960, it caused considerable controversy among the traditional goldsmith community. Some of his colleagues accused him of mocking the goldsmith's art, taking too many liberties with his treatment of materials, and of allowing craftsmanship to disappear.[12] They pointed to the fact that soldered seams were left visible, that irregularities in the metal were allowed to remain, and that stones appeared to be haphazardly grouped. Jünger still gratefully remembers the support he received from Walter Mersman (1901–1973), a well-known sculptor and jeweler working in Worpswerde, an artists' colony in northern Germany, who understood and respected the new aesthetic and formal potential of Jünger's work. Mersman compared the energy and beauty of Jünger's jewelry to that of a wild meadow, arguing that it be respected just as much as "the carefully manicured English lawn."[13] Bearing the "meadow" analogy in mind, one can quite vividly relate its riotous growth of dandelions, thistles, and other flowers to Jünger's brightly colored enamels and precious stones and to his profusion of forms—long and short, sleek and gnarled, smooth and wrinkled.

Concurrently with his wider acceptance in Germany, Jünger enjoyed a growing international recognition. He also became a persuasive writer on the nature of making, and his published articles increased his influence and placed contemporary jewelry on a firmer footing. Jünger's work was increasingly exhibited outside of Germany, and his work and ideas were disseminated through a full travel and lecture schedule that included Japan, Australia, South Africa, and the United States. At the invitation of Robert Ebendorf in December 1982, more than 450 jewelers, goldsmiths, professors, and collectors gathered on the campus of the State University of New York, New Paltz, to view the first American exhibition of Jünger's work and to hear him speak. Titled "1 + 8," the exhibition included works by Jünger and eight of his students. Jünger designed special cases to display his own works, many of which were presented in intriguing relationships with his drawings. Characteristically, the drawings were punctuated with brief, almost calligraphic notations and words such as "Email," "Tombak," or "Gold," serving as signposts leading to his finished works.

Taking Romanesque jewelry as models, Jünger used a rich palette of colorful gems and enamels and preserved surface irregularities caused by the process of making.[15]

Despite the novel appearance of his jewelry, Jünger traced much of his inspiration to the expressive power of Romanesque jewelry. In the individualistic use of materials that characterized Romanesque jewelers, Jünger recognized a "spontaneity that had been lost or forgotten in the bland conformity of later jewelry design in

Europe."[14] Taking Romanesque jewelry as models, Jünger used a rich palette of colorful gems and enamels and preserved surface irregularities caused by the process of making.[15]

Jünger's early works also included a series of intricate pendants and necklaces that derive their vitality from ancient tribal and ritualistic artifacts. He thus followed the path of such prominent twentieth-century artists as Pablo Picasso, Max Ernst, and those of Die Brücke (the Bridge) and the Blaue Reiter (Blue Rider) groups who also invigorated their work with the raw energy of tribal imagery and ancient ritualistic devices. The use of fetish objects of tribal peoples as artistic source material represented new ground for the German goldsmith, and Jünger has made use of them throughout his career to combat intellectualization in his work. Jünger asserted that while some jewelry needed great refinement and precision to exist, there was another category of jewelry, one that he preferred, whose life was derived from its raw energy and its very lack of perfection.

Brooches, 1977–78
silver, tombak
1 3/4 x 2"; 2 x 1 1/2"; 2 x 1 1/2"

One of the major challenges facing the new generation of postwar jewelry artists was to sustain the spontaneity of artistic inspiration in spite of the time-consuming process of goldsmithing. In this regard, Jünger became a skilled craftsman capable of translating the freedom and emotion of his drawings into jewelry with great fluidity.[16] It is ironic that Jünger needed the precision and craftsmanship of the traditional goldsmith to realize his fluid imagery in metal. When one looks at his drawings and the jewelry side by side, it is apparent how faithfully he captured the lightness and animation of his penstrokes despite the difficulty of translating the ethereal qualities of his unusual forms into metal. His drawing style is fluid and has a rhythmic flow as does his handwriting. Although Jünger's work owes little to the influence of other contemporary jewelers, he acknowledges the significant impact of the German painter Julius Bissier (1893–1965).[17] In a 1984 interview, Jünger explained that Bissier's watercolors had a special fluidity that he wished to convey in his own work.[18] Many of Bissier's intimate paintings contain abstract forms that seem to float weightlessly in their own world, a quality that is captured in many of Jünger's drawings and watercolors. While they are exquisite works of art that can stand on their own, Jünger's drawings also function much as blueprints, often containing technical instructions on materials, fastenings, and how to assemble the various small sections into the larger composition.

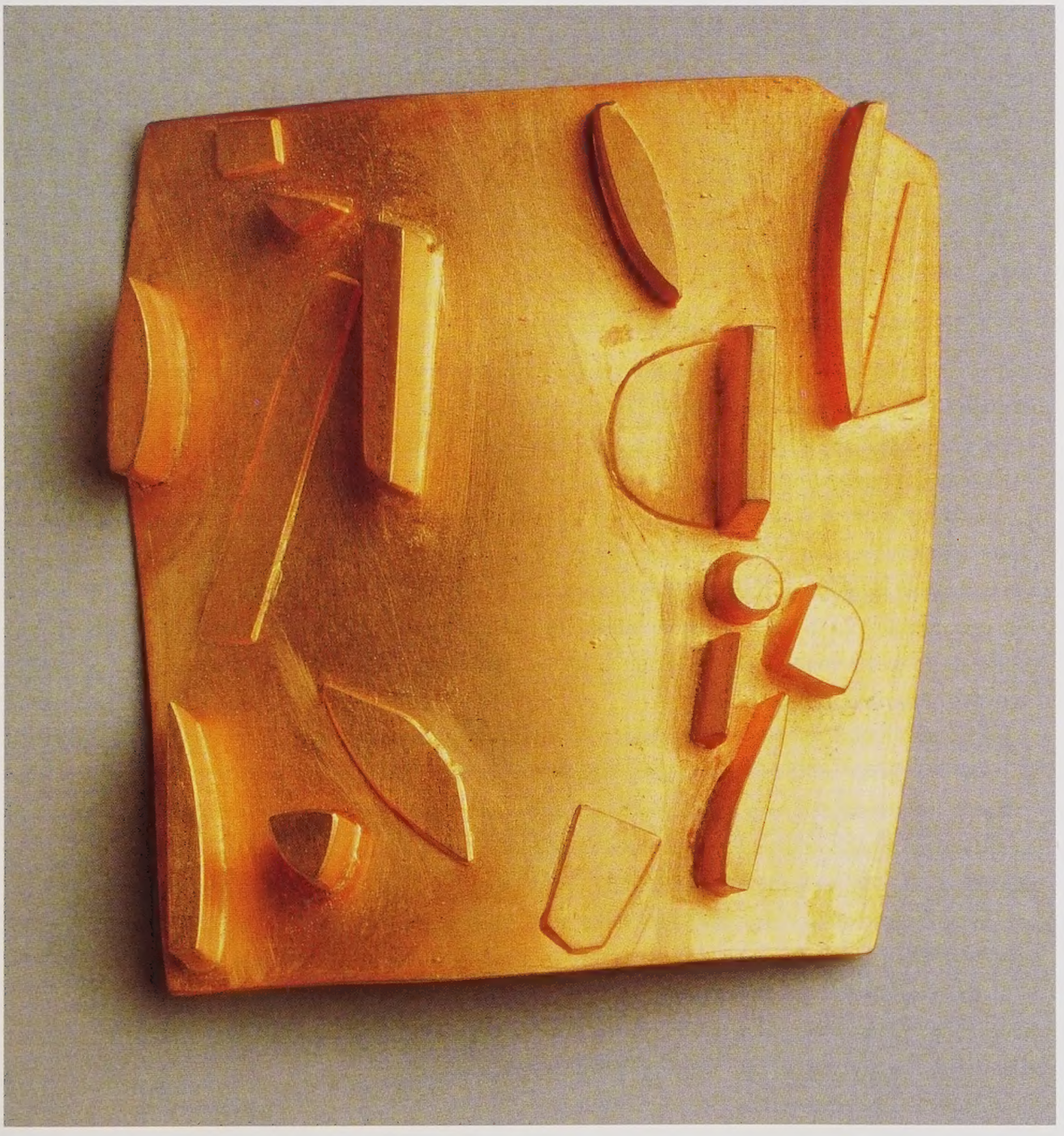
Jünger's approach to jewelry making is based on an additive principle of building up a piece through the aggregation of smaller elements. The painstaking, complex, and lengthy process of metalworking is apparent in Jünger's distinctive necklaces, many of which employ a simple, unadorned thin circular gold wire that creates a startling contrast to the visual complexity of the pendant. Despite his consummate craftsmanship, Jünger disavows technical virtuosity for its own sake, preferring to create jewelry that has unexpected formal combinations made from a multitude of small, irregularly shaped segments. Jünger explains that since there are unknowns in the process of making that can never be completely controlled (he speaks of the "controlled accident"), the end result always contains an element of chance.[19]

Starting in the 1960s, Jünger extended his

experiments to explorations of a wider range of materials, notably enamels, that he used both as ornament and base material. Examples include brooches and pendants with more compact pictorial compositions that reflect less of the Romanesque influence than did the loosely connected individual elements of his earlier work. He also replaced individually set stones with ridges and protuberances that were raised from the primary metal, frequently capping them with colorful enamels to create miniature topographic landscapes. One of the inspirations Jünger mentions for this period is the Düsseldorf painter Peter Brüning (1929–1970), who was popular in Germany in the 1960s.[20] The gestural character of his work expressed through a tangle of brushstrokes cascading over a tonal background resemble the abstracted patterns in Jünger's drawings and his jewelry.

In 1968, after making jewelry for more than ten years, Jünger was awarded the prestigious Ehrenring der Gesellschaft für Goldschmiedekunst (Prize Ring of the Society for Goldsmith Art). Barely forty years old, Jünger was one of the youngest prizewinners, and the award was a vote of recognition and appreciation from his older colleagues in Germany. At the award ceremony, Dr. Ulla Stover, director of the society at that time, wrote, "[Jünger's] work unites sculptural, graphic and colorful elements, bringing design and craftsmanship in contact with the work of nature herself."[21] This and other votes of confidence heralded the fact that older German goldsmiths acknowledged Jünger's role as a leader in the new direction in German goldsmithing.

After Jünger replaced Rickert as director of the goldsmith's program at the Munich academy in 1972, he became a respected and valued



Brooch, 1994
gold
2 x 1 3/4"

teacher whose influence, like Rickert's, rivaled the impact of the objects he created. In his professor's capacity, he tried to recreate his own learning process for his students.[22] Viewing a goldsmith's training as an opportunity for self-development and an experience in personal independence, Jünger's teaching program generally began with two semesters of conceptualization, much in the manner of the "Preliminary Course," taught at the Bauhaus, before beginning the actual process of making jewelry. Lisa Spiros, an American jeweler who studied with Jünger from 1983–85, referred to this teaching method as a highly beneficial "unlearning process."[23]

In the late 1970s, Jünger began to use nonprecious metals regularly, especially tombak, which, like bronze, is an alloy of copper and zinc. These works offered a visually new and exciting alternative to precious materials as Jünger expanded his palette to include unusual combinations of materials—rusty surfaces, grommets, wires, rods, tool-punched tin, coral branches, bits of hematite and blood jasper, and even Plexiglas. To capture a sense of the unexpected in other works of that period, Jünger created brooches and pendants by soldering a sheet of tombak to one of silver; he then punched the combined sheet from the back and filed away the protrusions on the top sheet to reveal the contrasting metal underneath to create a series of brushstroke-like patterns.

Throughout his career, Jünger created jewelry that reflects his thoughtful and abiding commitment to the process of "making," through which he examines and reacts to the world around him.

Jünger also continued to draw inspiration from a wide range of artifacts from non-Western cultures. As a result, Jünger was one of the first to use the boomerang shape as a prominent motif in jewelry. In 1982 he visited Australia and gained a firsthand appreciation for the directness and vitality of Aboriginal objects and decoration.

In the late 1980s, Jünger created a series of necklaces with interchangeable parts that allowed the wearer to configure the components as desired. The elements included squares, cylinders, and other geometric shapes in ivory, enamel, gold, and silver as well as both precious and semiprecious materials. With these various components, the wearer can create an ever-changing personal statement. In later works, whenever the piece is not being worn, it is designed to be disassembled into a specially built matte-black container recalling the compact and anonymous "black box" look from German industrial design.[24] The box makes an arresting contrast to its contents of individually crafted elements, as in his 1987 example, where there is an almost mathematical layout in which the interchangeable pendants are housed in recessed areas surrounded by the thin wire on which they are to be worn.

In his recent works, Jünger's jewelry forms have been variations on themes that have occupied him time and again. A 1994 *Brooch* in pure gold, for example, creates variation and interest through raised surfaces that resemble a desert landscape. There is a clear relationship between this recent work and Jünger's earliest work—the irregular rectangular shapes, the raised elements and their seemingly haphazard placement. In many recent works, however, the brilliantly colored gemstones and enamels are replaced by more muted tones, often creating the impression of an abstract landscape that is seen from a bird's-eye view and informed by the natural world rather than Romanesque jewelry.

Jünger's life continues to be an exploration of new forms and sources of inspiration that he transforms into his jewelry. Throughout his career, Jünger created jewelry that reflects his thoughtful and abiding commitment to the process of "making," through which he examines and reacts to the world around him. His objects encourage the wearer/viewer to appreciate through the artist's eyes a world in which everything can possess intrinsic energy and visual poetry. In Jünger's words, "Only slowly, the 'new' emerges out of a careful transformation of the everyday and familiar. For a piece of jewelry, the design of a medieval book cover may provide instant inspiration, a rubbish dump a more remote one; both are triggers for the imagination."[25] ■

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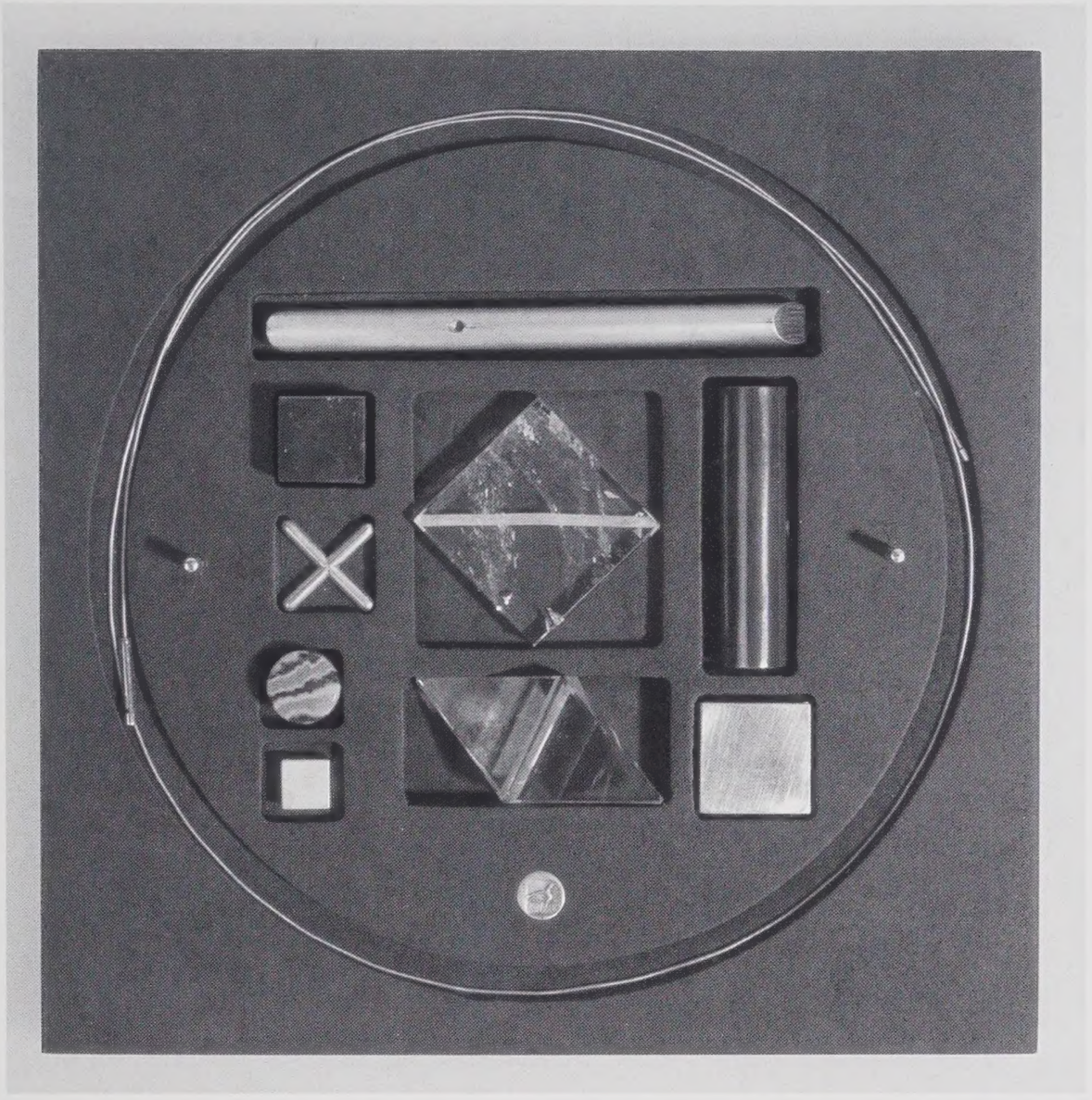


Jewelry Box with 11 Interchangeable Geometric Pendants, 1987
gold cable, rock crystal, hematite, red jasper, chalcedony, chrysoprase, lapis lazuli, agate, gold-plated silver
$5\,3/4 \times 5\,3/4 \times 5/8$"

1 Hermann Jünger, *Vom Schmuck und Über das Machen: Neue Goldschmiedearbeiten* (About Jewelry and Making Things) (Munich: Galerie für angewandte Kunst, Bayerischer Kunstgewerbe-Verein, 1996), p. 7.
2 The director of the school was the well-known gold- and silversmith Hugo Leven. Conrad Gertenbach and August Bock instructed Jünger in drawing and model making.
3 Jünger, personal communication, August 1999.
4 Hermann Jünger, 1979, quoted in "A Goldsmith's World," *Art Aurea*, 1/89, p. 58.
5 During this period, he designed several prototypes for Rosenthal, as noted in Helmut Bauer, *Münchner Goldschmiede: Schmuck und Gerät der Gegenwart* (exh. cat.) (Munich: Stadt Museum, 1993), p. 200.
6 As described in Hermann Jünger, "The Goldsmithing Class at the Munich Academy of Creative Art," *Art Aurea*, 1/87, p. 43.
7 Rickert trained under the painter and goldsmith Adolf von Mayrhofers at the Munich State Academy for Applied Arts. He became a master of gold- and silversmithing in 1931 and was made professor at the Academy for Applied Arts in 1935.
8 As quoted in Hermann Jünger, *Vom Schmuck und Über das Machen*, p. 61.
9 As quoted in Hermann Jünger, *Vom Schmuck und Über das Machen*, p. 59. In discussing the process of "making," Jünger also credits the influence of Wilhelm Braun-Feldweg's 1950 book *Metall: Werkformen und Arbeitsweisen* (Metal: Design and Working Processes).
10 Personal communication (by telephone), November 1999.
11 Hermann Jünger, *Vom Schmuck und Über das Machen*, p. 137.
12 Rüdiger Joppien, 1989, "Der Kosmos eines Goldschmieds" (A Goldsmith's World), *Art Aurea*, 1/89, p. 56.
13 As quoted in Rüdiger Joppien, op. cit.
14 Personal communication, August 1999.
15 Personal communication, August 1999.
16 Jünger primarily used pen and ink in the 1950s and 1960s, and later produced delicate watercolor studies on crumpled packing paper or chalk and watercolor on irregularly torn-out sheets.
17 Julius Bissier was born in Freiburgim Breisgau, studied art history at Freiburg University (1913–14) and briefly attended the Karlsruhe Academy before serving in World War I. His first painted compositions were inspired by German Expressionism. Bissier turned to abstract art in 1929 and developed a close friendship with Oskar Schlemmer. After World War II he made color monotypes, wood engravings, and india ink drawings. In 1955 he began to make "miniatures" in oil tempera and watercolor.
18 Rüdiger Joppien, "Halsschmuck und Broschen—Anmerkungen zu Arbeiten Hermann Jüngers," in *Hermann Jünger: Schmuck nach 1945*, (Nürnberg: Germanisches Nationalmuseum, 1988), p. 17.
19 Personal communication by telephone, November 1999.
20 Personal communication, August 1999. Brüning was one of a group of German painters associated with Art Informel that bore a close relationship to Abstract Expressionism. Brüning worked with the canvas on the floor, painting swiftly and spontaneously in a freely expressive manner.
21 As quoted in Rüdiger Joppien, p. 57.
22 Personal communication, August 1999.
23 As quoted in Lisa Spiros, "Hermann Jünger: From the Mind to the Making," *Metalsmith*, Fall 1990, p. 32.
24 The boxes are composed of fine, particle-resin board that are machine-routed by computer to give them an industrial appearance.
25 Personal communication, August 1999.

Elemental Brooch, Flow, 1998
sterling silver, die formed and constructed
3 1/4 x 2 1/4 x 1/8"

Robly Glover:

Pragmatic Archetypes

by Glen R. Brown

Archetypal images in sheet-constructed holloware, the vessels of Robly Glover give concrete form to the most ethereal and intuitive of content. Fascinated by the notion of unconscious predilections that from the unfathomable recesses of the mind murmur their incessant persuasion over actions, Glover is an implicit Jungian. His work tacitly acknowledges both the reality of the soul and its nonsensory receptiveness to rhythms in nature and the influence of events from the remote past. Venuses, bull's heads, crescent moons, and magical birds appear in his vessels as the material signs of a psychical life rooted in the ancient experience of the human race. At the same time, this imagery is elaborated through a clarity of edge and a fixation on the profiles of cubic mass that betray an affinity for modern machinery. It is, in fact, the odd combination of esoteric spirituality and technological precision that provides the clue to aspirations in Glover's work that are only tangentially related to aesthetics and have even less to do with utility. His resurrection of the archetype in contemporary guise can ultimately be linked to a more general postmodern investment in holistic and panpsychic cosmologies as alternatives to the dualistic worldview inherent to modern scientism.

In its popular, and more dubious, variation, the current interest in archetypes has been closely associated with the New Age movement, which began in the 1980s as a fascination with the esoterica of Eastern mysticism and Western occultism. In its more intellectually viable form, the study of archetypes has given strength to the project of "reenchanting" the world that has been urgently advocated by proponents of "constructive postmodernism" such as David Ray Griffin[1] and Suzi Gablik. For these thinkers, reinvestment in the faculties of intuition and unconscious predilection is

Venus of the Furrow, 1998
bronze, silver soldered, sawdust patinaton
8 x 4 x 1 1/2"
Photo: Robert Suddarth

clearly strategic. If social disintegration and ecological destruction are the consequences of contemporary alienation, they argue, then reestablishing a sense of continuity with a larger social and natural whole is imperative. Cultivating a profound sense of the spiritual unity of all things may, in fact, be the only alternative to succumbing to the debilitating social pathology that Gablik has described as "'contingency sickness,' a disorder of the modern world that results from being deprived of meaningful ritual or any contact with the great archetypes that nourish the life of the soul."[2]

Glover's vessels—professed talismans for an enervated spirituality—express an implicit sympathy with the constructive-postmodernist project. In the face of an increasingly relativistic social ethic, he contends, there is "nowhere left to turn but back to the internal sense of spirit." If atheistic materialism and the detached rationality of science have diminished the energy of the soul, then elaboration of a contemporary mythology of positive spiritual consequence is vital. Glover's work is a part of this mythologizing process, an earnest effort to regain a sense of both the mystery of life and of his place within a meaningful living cosmos. If this goal sounds utopian—or, worse yet, naive—it is perhaps a measure of how cynical our modern worldview has become. Glover harbors no illusions about the ability of his work to effect a massive social transformation, nor does he envision any kind of widespread return to premodern spiritual beliefs. His more modest goal concerns the making of objects that indulge his desire for mystery in the world without denying the usefulness of rationality or the importance of simple day-to-day existence. "For me," he explains, "a good work of art exists on all levels, from the banal to the intellectual to the spiritual."

This conviction accounts for the fact that nearly all of Glover's works are technically, if not always practically, utilitarian. It also justifies the apparent discrepancies between aspects of their structure. Although Glover's vessels reflect a methodical precision of construction, their bounding, lilting, lyrical contours—the vibrant lines where planes meet planes in a confluence of energy—are the antithesis of plodding reason. As in Matisse's Jazz series of the 1940s, the edges of the flat shapes in Glover's works are the boundaries of a concentrated life force, the distilled energy that the other, more rigid qualities of his forms are designed to contain and preserve. For Glover, the three-dimensional form of the vessel provides a rational structure, but the profile is infused with spirit and enjoys a life of its own. This animation, a kind of peristalsis of the profile, is achieved through an exacting attention to contours. "If you move the line a few millimeters either way," he observes, "it's going to go flat. The profile would lose the quality of a breath. If you watch somebody as they breathe, you'll notice a fullness at the height of inhalation. That's the effect that I'm trying to accomplish. I want my work to be swelled with energy and life."

Glover traces his association of the mysterious energy of life with breath and the contours of forms to memories of a childhood spent on a forty-acre farm in rural Illinois. Among the

Although Glover's vessels reflect a methodical precision of construction, their bounding, lilting, lyrical contours—the vibrant lines where planes meet planes in a confluence of energy—are the antithesis of plodding reason.

animals bred by the family were Old English mastiffs, robust dogs that sometimes produced prodigious litters. In conformance with the harsher tenets of natural selection, an exhausted mastiff mother would often leave a certain number of her helpless newborns to suffocate in amniotic fluid. Glover vividly remembers intervening in the natural course of things by rupturing the amnions, clearing the mouths and nostrils of the lethargic pups and literally shaking the breath into them. The magic of witnessing the first inhalation animate the tiny bodies exerted a powerful influence over him. Early on, this sense of swelling life became associated in his mind with the clarity of outlines, a result of encountering Neolithic symbols in a favorite childhood book, *The Epic of Man*. In a particularly striking illustration from this Time-Life classic, antlered cave dwellers engage in mysterious ritual beneath the crisply painted outline of a human hand. "I was full of Bible stories," Glover remembers, "but these compelling images made me aware of the mysteries of human life in the even greater past."

Although indoctrination into archetypal psychology was for Glover a gradual and largely fortuitous process, his exploration of the symbolism and paraphernalia of mysticism through his work in metals began as a conscious endeavor while an undergraduate at Indiana State University, Terre Haute, in the early 1980s. The seminal inspirations for his earliest series were religious reliquaries, sacred receptacles for spiritually charged artifacts. Glover's introduction to these opulent accoutrements of Catholicism came as a result of his brief involvement with a young woman who was attending a religiously affiliated college in Terre Haute. In her company he entered a Catholic church for the first time and was deeply moved by the experience. "We went down to the basement where the Sisters who founded the school were buried," he remembers, "and there in the crypt under the high altar were all the reliquaries. I'd never seen one before. Those beautiful metal objects filled with magical, spiritual things were amazing to me, so I started making some of my own."

While the profiles of the quintessential box-form reliquary clearly appealed to Glover, their attraction only reinforced a distinctive sense of design that he had long possessed. Enamored of discrete profiles, Glover continued his exploration of their expressive potential at Indiana University in Bloomington, where he began his graduate studies in 1983. His earliest work in flat-sheet construction was undertaken at that time, partly as a consequence of the anxiety over expediency that frequently plagues new M.F.A. students. "My colleagues in the program were taking months or longer to complete a single piece," he recalls. "I wanted to develop a quicker way of working, of getting my ideas across."

As is often the case, some of the most enduring consequences of Glover's graduate school experience derived from interaction with other students, particularly Tom Muir, under whose tutelage he perfected his soldering skills. Muir was engaged in some intriguing experiments

Flowing Venus, 1997
bronze, silver soldered, sawdust patination
10 x 5 x 1"
Photo: Robert Suddarth

Leda, 2001
sterling silver
5 1/2 x 12 1/2 x 2 3/4"
Photo: Robert Suddarth

with lamp design, and he and Glover soon launched a friendly rivalry that was facetiously dubbed "the macho lamp competition." Despite the implications, however, Glover's designs reflected more of a detached fascination with power than a flexing of his own muscles. From David Peterson, who had been a graduate student at Indiana State, Terre Haute, he had acquired a near-obsessive interest in the movie *Star Wars*, and this influence began to exert itself through the high-tech, robotic style of his lamps. "I'd seen the movie as many as a dozen times," he explains, "and when I started making lamps, I was thinking about *Star Wars* droids, totemic mechanical figures. I wanted them to radiate heat. They weren't just light sources. They were about an awe-inspiring power."

Star Wars, aptly described by Fredric Jameson as "metonymically a historical or nostalgia film,"[3] was for Glover clearly more than an engrossing futuristic fantasy. It was a spiritual restorative, diminishing a nebulous sense of emptiness in the lives of its audience. Like other movies of its time and genre—including *E.T.* and *Close Encounters of the Third Kind*—its compelling images of light and energy indulged a deep-seated longing to embrace the repressed archetype of an omnipresent spirit. As for so many other devotees of the film, the potency of *Star Wars*' mythical imagery reinforced in Glover a feeling of cosmological purpose that has, in more abstract form, continued to sustain him in times of crisis. During a recent medical examination (which proved him perfectly healthy), his ruminations on the greater scheme of things crystallized around an intuited sense of energy flow. As he lay on an operating table, captivated by an x-ray monitor displaying the image of his own dye-injected beating heart, his mind filled with thoughts "of lightning branching across the sky, of river systems and the veins in a leaf."

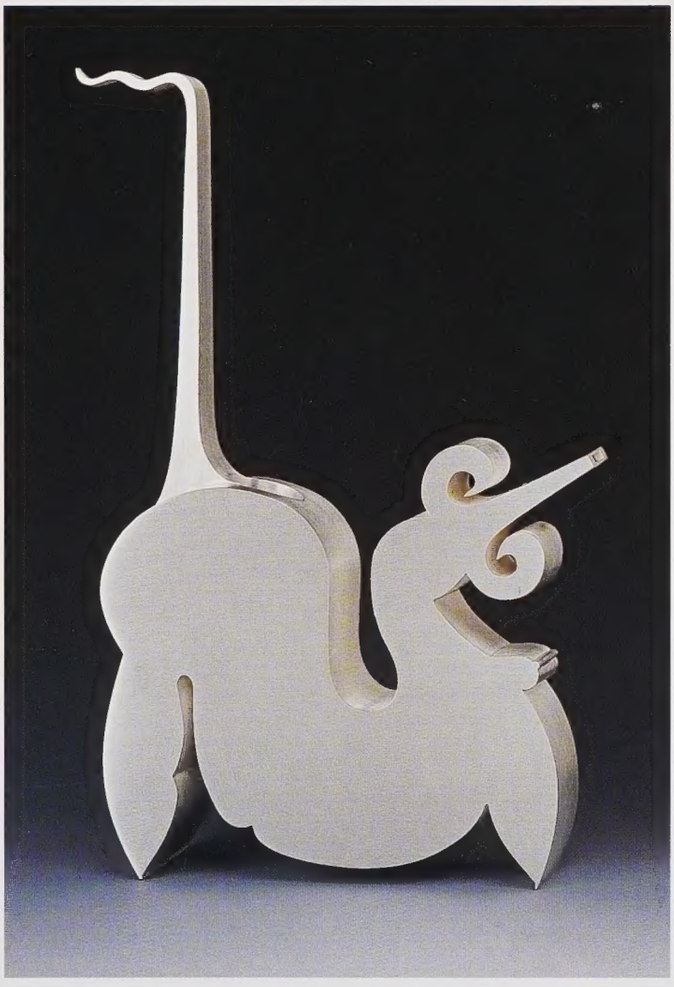
This idea of cosmological unity, even divine raison d'être, had proved particularly comforting to Glover when, after completing his M.F.A. in 1987 and accepting his current teaching position at Texas Tech University, he found himself for the first time in unfamiliar surroundings. The strange emptiness of the West Texas plains exacerbated the feelings of loneliness and vulnerability occasioned by the geographical separation from his wife, metalsmith Nancy Slagle, who was filling a temporary position at the University of Michigan. Glover's reaction to his increasing sense of isolation was to seek solace in myth, immersing himself in the writings of Joseph Campbell. He was particularly impressed by the

left
Howling Pregnant Tea Thing, 1995
sterling silver
5 1/2 x 8 1/2 x 3"
Photo: Robert Suddarth

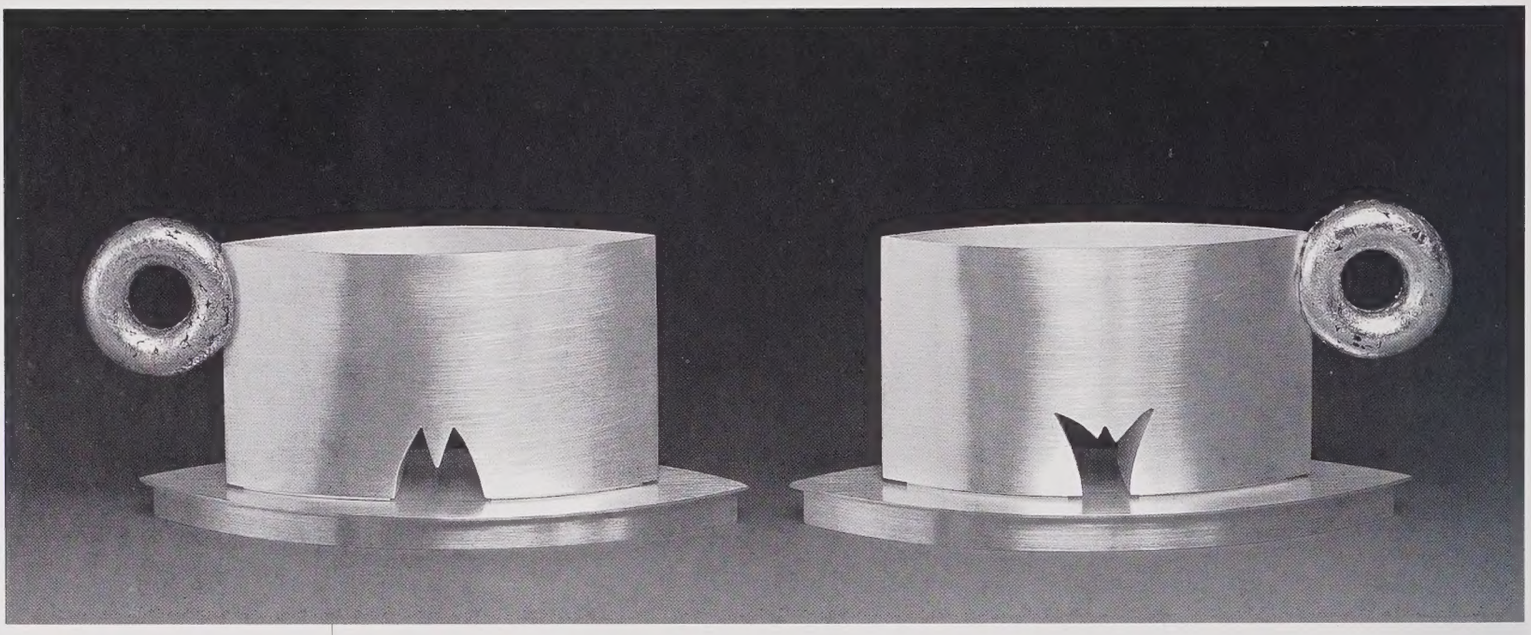
below
Howling Double-Horned Spring Thing, 2001
sterling silver
11 x 8 1/4 x 2 1/2"
Photo: Robert Suddarth

archetype of the earth mother goddess and felt strangely drawn to images of feminine power such as the Venus of Willendorf. "Women have always been an important part of my life," he explains, "and I was already attuned to what's been called 'mother magic.' On the farm I'd watched my mother bring small animals back to life through her knowledge of how to care for them. She really held the power of life and death."

In the fall of 1987, under the influence of Campbell's absorbing writings and the magnetic qualities of prehistoric fertility figures, Glover began an important series of brass sheet-constructed votive forms patinated in mottled verdure or rust hues to heighten the impression of their antiquity. In varying degrees of abstraction, the female body emerged as the dominant element in these works, often in combination with symbols of fecundity, birth, and the cultivation of the soil. The influence of Glover's own agricultural heritage combined in these works with his intuited sense of the potency of ancient bonds between human beings and the earth. As a consequence, the series deepened his reflections on the place of humanity in the larger cosmos and even suggested an ecologically pragmatic purpose for reinvestment in the archetype of a living, nurturing earth. "We've forgotten the centrality of the earth," he says. "I think we have to return to the sense of an earth mother goddess or we'll kill ourselves. We need to relearn how to live with nature. I realize that's a romantic idea, but I think that if you approach it in an intellectual way and recognize the consequences of a reverence for the earth . . . it could save our planet and our future."



Despite the reactionary tone of these musings, Glover is no technological Luddite. His commitment to advances in science and the development of high-tech solutions to the principal problems of life is reflected in the surfaces of his recent sterling holloware, which is



Flirtation Cups, 2001
sterling silver, 14K gold leaf, fine silver leaf, ebonized wood
4 x 6 x 3" each
Photo: Robert Suddarth

characterized by the spotless, satin sheen of stainless-steel engine housings or aluminum satellite panels. For Glover, technology is not the enemy, but it must be mollified by spirit if it is not to escalate out of control. Another misconception about his work that has been particularly troubling to Glover is that it seeks to objectify the feminine, an ironic consequence of its reliance on an ecofeminist worldview that has often implicitly promoted an essentialist perspective on gender. Critics of the suggestion that archetypes are woven in the fabric of the cosmos rather than constructed within social systems have contended that Jungian archetypes of the feminine and the anima are "descriptively, and also prescriptively, limiting images of women in a patriarchal society."[4] Glover's concerns over the issue have led him to seek more empowered images of the feminine. The 2001 work *Leda*, for example, modifies the Ovidian myth of seduction by equating Leda with the divine swan. "I was intrigued by the undulating lines of the bird's neck in Rubens's famous painting of the theme," he explains, "but at the same time I wanted to present Leda as an archetypal image of power rather than a victim of rape. So she became the swan."

Ultimately, Glover's concern is to preserve the value of self by limiting the egotism that is its undoing.

This kind of totemic, metamorphic relationship between humans and animals, one of the most distinctive characteristics of Glover's recent work, suggests a kind of psychical regression, a reversion to the animalistic impulses that contemporary existence has repressed into the deepest recesses of the psyche. For Glover, the release of this repressed energy is aptly symbolized by the primal act of howling, an activity in which he recalls the family dogs engaging on moonlit country nights. "There's nothing more awe-inspiring, more marvelous," he asserts. "It's a primordial thing, and it really becomes powerful when something answers them back. It's a song, a conversing of animals among themselves. It only happens during a full moon. Clearly there's something there, an energy at work." Recent vessels such as *Howling Pregnant Tea Thing* and *Howling Double-Horned Spring Thing* represent Glover's attempts simultaneously to encapsulate the strange energy of this nocturnal chorus and to release it with explosive force. The tail of the latter vessel, in particular, forms a compelling image of cathexis. "We raised Angus cattle on the farm," Glover explains, "and every spring when we let them out for the first time, their tails would go straight up in the air and the hairs at the end would wave."

The phallic nature of this image is obvious and relates to a tendentious focus in Glover's current work on libidinal energy, which he believes has been inordinately repressed in modern Western society. "The symbols of sexuality are all around us," he contends, "but we've been taught to feel uncomfortable about the human body, so we don't recognize them. It fascinates me to see college kids wearing cowries, for example. They have no idea that those are fertility symbols, a

reference to the vulva. In many cultures they're talismans against evil. The devil embodies death and destruction, so symbols of fertility are repugnant to evil. But in our culture any sexual image is automatically corruptive." The currency of subliminal references to sexuality, however, is intriguing to Glover, who has begun a series of sterling die-formed brooches that contain obvious allusions to genitalia. "When you're romantically involved with somebody," he explains, "one of the first things you do is give them jewelry. I wanted my brooches to acknowledge this gift giving as part of a mating ritual."

References to the rites of courtship are equally pronounced in the works of Glover's current Flirtation series, consisting of paired sterling sheet-constructed cups and teapots whose profiles leave little doubt as to their respective genders. Assertions of the sexually charged symbolism of a simple dinner date or a tête-à-tête over coffee, the pieces reflect Glover's concern for creating "utensils that speak about what's really going on." In acknowledging the persuasive power of libidinal drives over conscious actions, however, he is not advocating an unconditional capitulation of individuality to general instinctual patterns of human behavior. It is not incidental that the *Flirting Teapots* are inspired by Yixing examples, which traditionally brew only a single serving. The overarching goal of Glover's work has been to promote a sense of omnipresent spirit in the universe, a vital energy that pulses through all things, but the benefits of this vision accrue to the individual. Ultimately, Glover's concern is to preserve the value of self by limiting the egotism that is its undoing. If pride goes before a fall, the hubris spawned by the modern spirit of obsessive individuality and competitiveness is surely the symptom of an impending social crisis. For Glover, the clearest hope for the future is the mythography of a distant past, the enduring archetypes from which human beings may still draw their most vital sense of place and purpose in a living cosmos. ■

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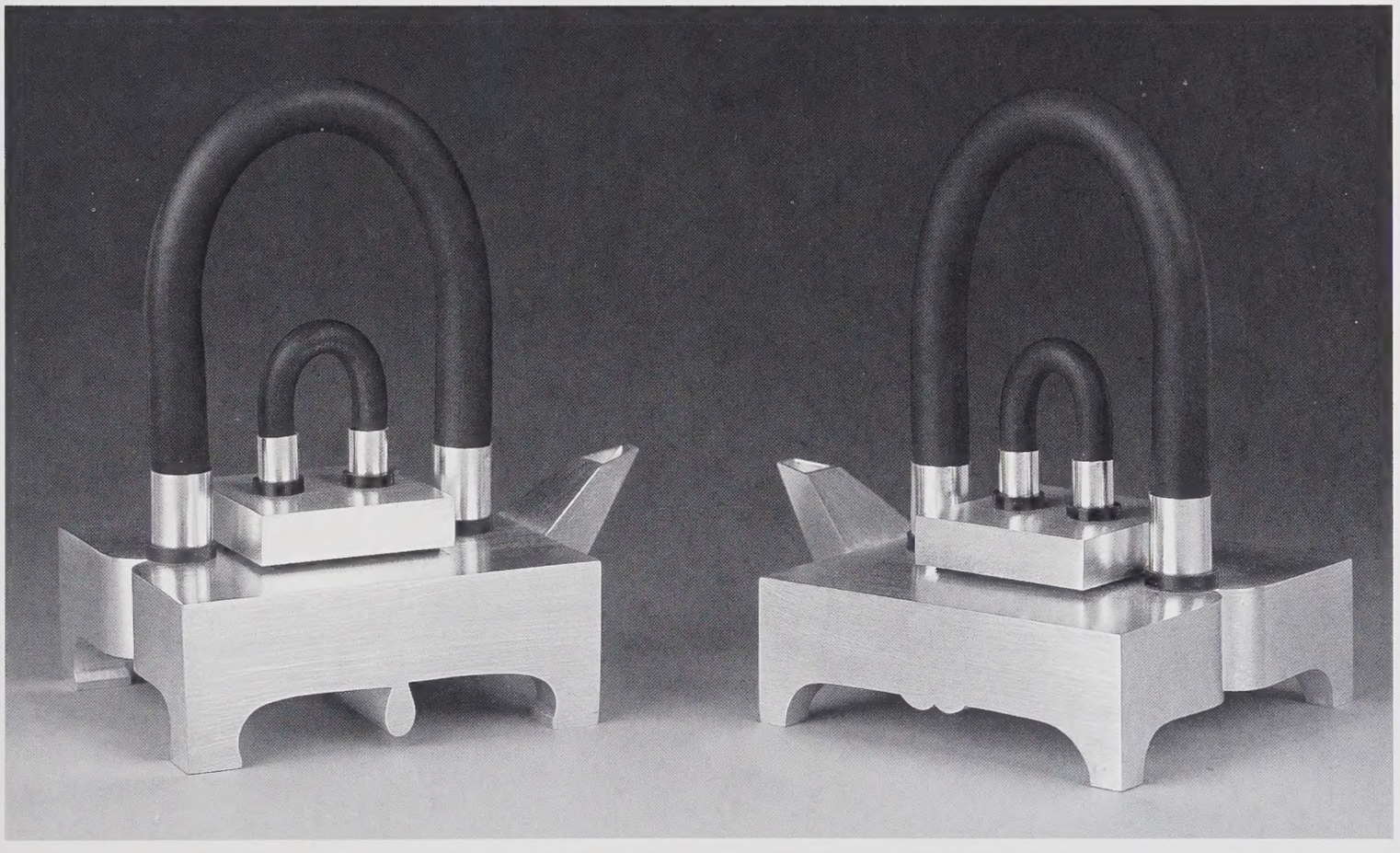
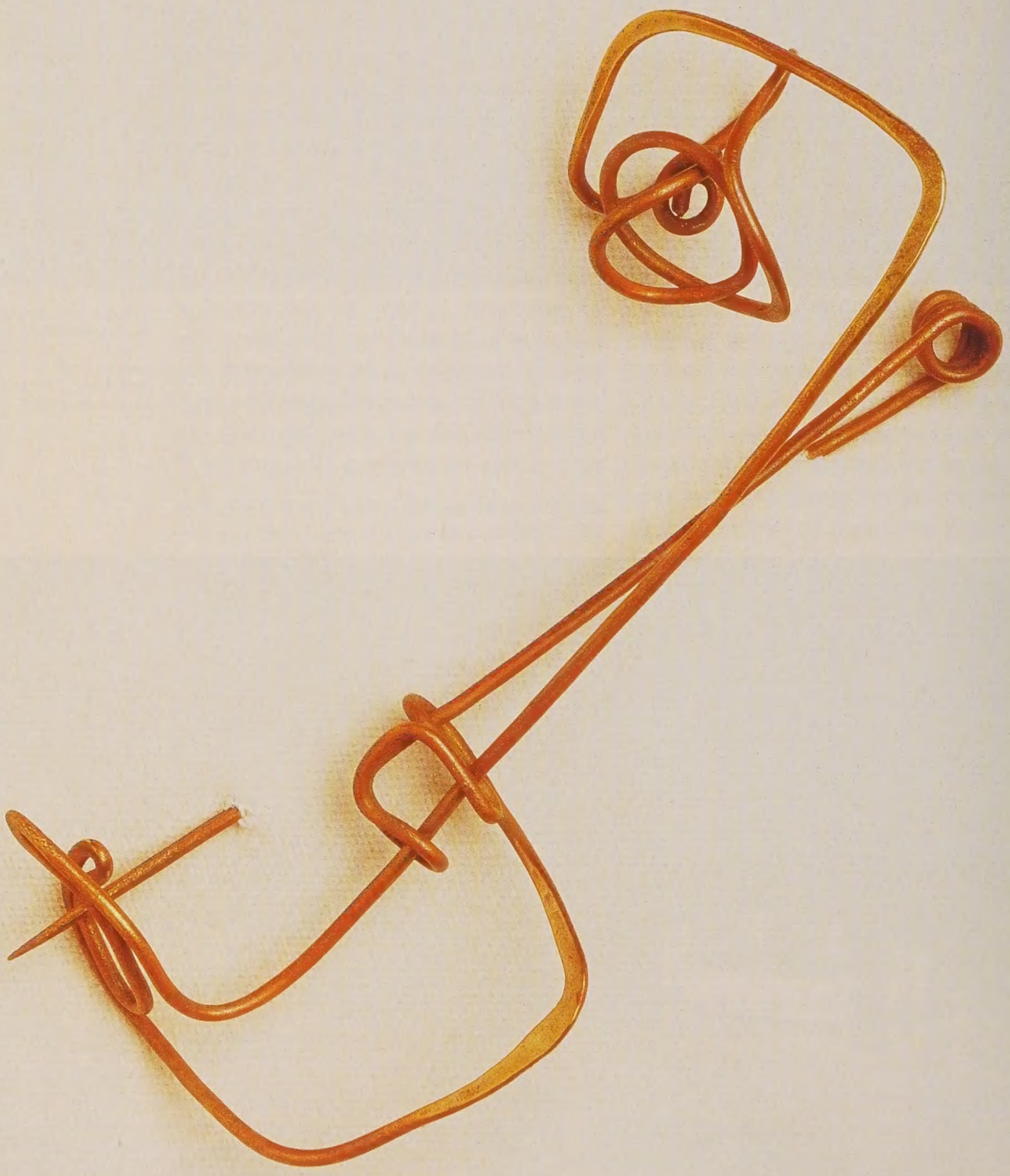


Flirtation Tea Servers, 2001
sterling silver, 18/10 stainless steel, rubber
male 6 x 4 x 4"
female $5\ ^1/_2 \times 3\ ^3/_4 \times 3\ ^3/_4$"
Photo: Robert Suddarth

1 See in particular Griffin's anthologies *Archetypal Process: Self and Divine in Whitehead, Jung and Hillman* (Evanston: Northwestern University Press,1989) and *Sacred Interconnections: Postmodern Spirituality, Political Economy, and Art* (Albany: State University of New York Press, 1990).
2 *The Reenchantment of Art* (New York and London: Thames and Hudson, 1991), p. 50.
3 "Postmodernism and Consumer Society," in *The Anti-Aesthetic: Essays on Postmodern Culture*, ed. Hal Foster (Seattle: Bay Press, 1995), p. 116.
4 Demaris S. Wehr, "Religious and Social Dimensions of Jung's Concept of the Archetype: A Feminist Perspective," in *Feminist Archetypal Theory: Interdisciplinary Re-Visions of Jungian Thought*, ed. Estella Lauter and Carol Schreier Rupprecht (Knoxville: University of Tennessee Press, 1985), p. 44.



Claire Falkenstein
Brooch, ca. 1955
brass
Collection Sheryl Gorman
Photo: David Allison

In the mid-twentieth century, studio jewelry activity centered around two cities in southern California: Los Angeles and San Diego. There existed distinct differences, in both educational opportunities for metalsmiths and overall style between the two areas. This article will concentrate on Los Angeles and its environs, while the sequel, in a later issue of *Metalsmith*, will explore metals activity in San Diego.

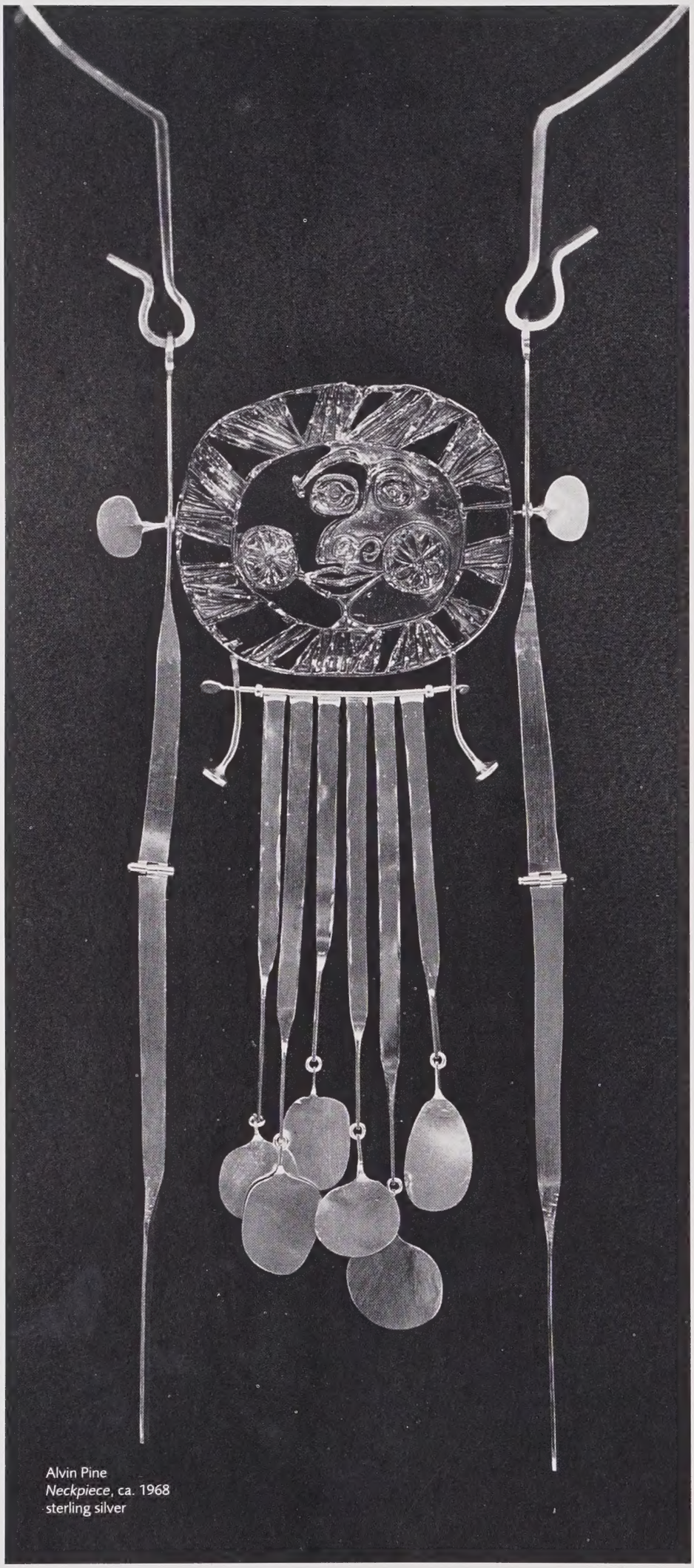
California Dreamin':
Modernist Jewelers in Los Angeles, 1940–1970

by Toni Greenbaum

> In many fields Californians have pioneered in advance of the national culture, have set trends, have been copied. As [journalist] Carey McWilliams has said: "What America is, California is, in accents, in italics, for this land is not merely a testing ground, it is a forcing ground."

What we have come to term "modernist jewelry," i.e., studio jewelry conceived and fabricated by a single maker, which was influenced by the tenets of modern art, began in earnest in the United States during World War II. The movement continued until the late 1960s, when concerns with jewelry's sculptural relationship to the body took precedence and reliance on the fine art canon alone declined. Although pockets of modernist jewelry activity can be traced to most regions throughout the country, New York City and the San Francisco Bay Area have until now been considered the most significant. Paul J. Smith, director emeritus of the American Craft Museum, who incidentally made jewelry himself and traveled extensively and sought out craftspeople in southern California during the mid-twentieth century, stated: "In the 1940s and '50s jewelry activity in California increased as one traveled north."

There is little question of the legendary impact in northern California of Margaret de Patta, the most famous California modernist jeweler.[3] Her influence filtered down, furthermore, to makers in the southern reaches of the state, in addition to the rest of the country. Angela Petesch of Los Angeles is just one artisan who credits de Patta with inspiring her to begin making jewelry. De Patta's contribution, however, might not have been as seminal as formerly thought. It has recently become evident that as early as the 1930s there were many other pioneering and influential jewelers working in southern California as well.



Alvin Pine
Neckpiece, ca. 1968
sterling silver

Ceramist Glen Lukens, best known for his landmark innovations in glazes, taught courses in ceramics, metalwork, and jewelry making at the University of Southern California in Los Angeles during the 1930s. Famed New York jeweler Sam Kramer, in fact, studied jewelry making with Lukens at USC in 1936, when the jewelry course was first introduced, and it is entirely possible that the silver blobs—achieved with staccato droplets of molten metal poured from a crucible and a hallmark of his unique style—were inspired by Lukens's dripped and pooled glazes.[4] Noted ceramist and sometime jeweler F. Carlton Ball studied pottery with Lukens at USC, receiving his M.A. in 1934. Ball considered Lukens his mentor, remaining an extra year at USC to take the jewelry course. He went on to teach jewelry and metals along with ceramics at California College of Arts and Crafts in Oakland, another West Coast institution that trained several of the most significant modernist jewelers, including Irena Brynner. Ball taught at many other schools as well during the course of his lengthy career. Lois Franke Warren studied jewelry with him at a Mills College (Oakland) summer session in 1950.

The catalogue course description for Jewelry Design and Making, taught by Lukens, read as follows: "Fashioning jewelry, using semi-precious stones, [enamels] and other new methods of enrichment. A study of gem materials. Simple processes enabling the student to develop from his imagination the most sensitive and beautiful modern jewelry. Materials provided at cost."[5] The sole prerequisite for the jewelry course was a class in basic design. An article in the May 1938 *Southern California Alumni Review* touts the jewelry course's effectiveness: "Every teacher who studied the craft ... has been successfully placed in a [school] position.... Many students ... are now employed in important jobs with ... studios."[6] The article additionally emphasized the lucrative aspect of jewelry making: "Materials costing but seventy-five cents may be transformed by a dextrous [*sic*] worker into an object which would readily sell for eight dollars."[7] According to Susan Peterson, who replaced Lukens at USC, he emphasized gemstones in the course—a logical circumstance, since Lukens utilized them in the thick glazes on his square plates.[8] What is

undeniable, nonetheless, is that while de Patta, much of whose own oeuvre involved opticut[9] semiprecious stones, was devising a lexicon of modern jewelry in the 1930s in San Francisco, Glen Lukens was training modernist jewelers in Los Angeles.

Sculptor Claire Falkenstein, who lived in Venice, California, from 1963 until her death in 1997 and made a great deal of Calderesque jewelry, also exerted a major influence upon aspiring jewelers from the 1940s through 1970s. Irena Brynner states that a necklace by Falkenstein, which she saw around 1948, when Falkenstein was living in San Francisco, "enchanted" her. "Gradually I became more and more interested in crafts, especially in those crafts which were related in technique and form to sculpture."[10] Falkenstein was one of eight artists-in-residence at an international sculpture symposium, held at California State University at Long Beach, one summer around 1966, during Alvin Pine's tenure there. Choosing to work on a patio abutting the metalsmithing/jewelry studio, she was in clear view of the students. Falkenstein was working on a fountain sculpture, and her methods, in addition to her aesthetic, influenced the jewelry students as well as professor Pine, who was at first daunted and then impressed with her unusual approach to pounding three-inch-diameter copper pipe, on the bare pavement, instead of an anvil, with a tiny eight-ounce ball peen hammer. "For two exhilarating days, [Pine] investigated all the possibilities that squeezing and hammering copper tubing could provide, relearning his own lesson about material prejudice and the value of having an open mind."[11]

Where metals education was spotty at best in most parts of the country, and when available usually limited to general crafts courses, immediately following World War II Los Angeles seems to have offered many opportunities for specialized study, through the state system of higher education. Silversmith Hudson Roysher headed a metals program at Los Angeles State College of Applied Arts and Sciences, where Nina Vivian Shelley, Sylvia Ruth Falcove, and Lois Franke Warren (as a graduate student) studied in the 1950s; John Olson, who originally taught at L.A. State as well, founded California State University at Long Beach (CSULB) in 1949, which developed a significant metals department that trained several of southern California's leading makers.

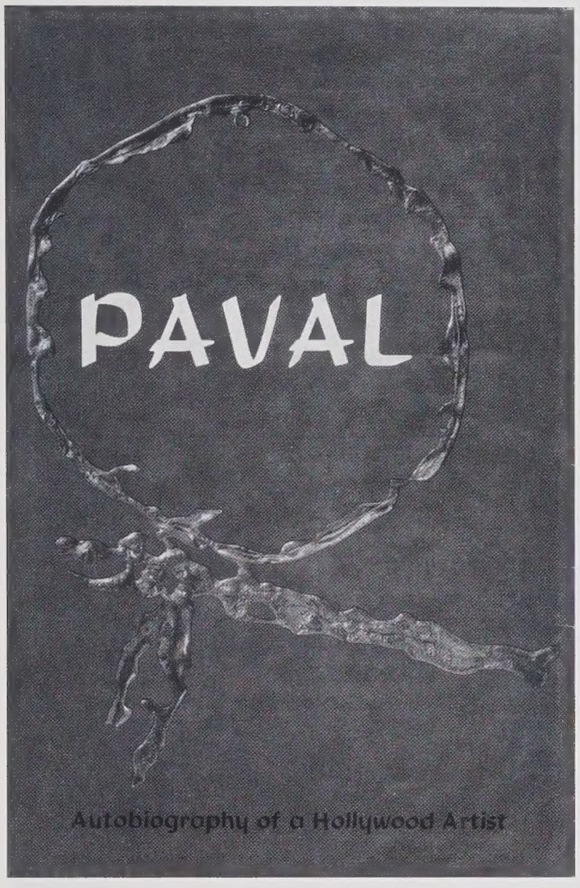
From 1956–58, CSULB offered courses under the leadership of Ernest Ziegfeld. Ziegfeld, who held an Ed.D. from Columbia University's Teachers' College in New York City, created, among other designs, eccentric hair ornaments with silver fringes and similar necklaces, examples of which were pictured in "American Jewelry," a special double issue of *Design Quarterly*, published by the Walker Art Center in Minneapolis in 1959, which functioned as an exhibition in print. Ray Hein, who received his B.A. and M.A. from CSULB, studied under Ziegfeld. He taught there himself part-time in 1954, joining the full-time faculty after Zeigfeld left. Hein showed in many national and regional arts exhibitions, including "American Jewelry and Related Objects," originated by the Huntington Galleries in Huntington, West Virginia (1955), where he won the Hickok Award for "excellence of design in a man's piece of jewelry, suitable for machine production." He also participated in the second national exhibition of "American Jewelry and Related Objects" (1956) at The Memorial Art Gallery of the University of Rochester,[12] and the "California State Fair and Exposition" (1963), in which he was awarded second place for a silver pin. He taught at Long Beach City College before ultimately taking a position as professor of art at California State University, Fullerton. In 1962 Hein designed the prototype for the "Mercury Pin," created to commemorate the eponymous mission of the first American manned space orbit by astronaut John Glenn.

Where metals education was spotty at best in most parts of the country, and when available usually limited to general crafts courses, immediately following World War II Los Angeles seems to have offered many opportunities for specialized study, through the state system of higher education.

Expatriate New Yorker Alvin Pine, who received his M.F.A. in metals from Cranbrook Academy of Art in Bloomfield Hills, Michigan, taught at CSULB from 1962–96, replacing Hein when he went to Fullerton. Although Pine stopped making jewelry in 1972, his influence

Philip Paval,
Milk Jug, ca. 1948
sterling silver
Collection The Newark Museum

was profound. Working in an expansive, flexible, and often kinetic format, informed by his extensive travels, Pine epitomized the individualistic California "frontier spirit"—at once sophisticated, "ethnic," and free.[13] Pine's use of lengthy, contiguous dangling wires in his sizable necklaces is reminiscent of brooches by Hein as well as of pieces by Ziegfeld, which is not surprising given their mutual acquaintanceship at CSULB. As a teacher, Pine had a great impact on those fortunate enough to come under his aegis. He counts among his roster of students master jewelers Marcia Lewis, Gary Griffin (currently chairman of the metals department at Cranbrook Academy of Art), Carolyn Utter Radakovich, and Linda Watson-Abbott.



Philip Paval,
Book jacket, *Paval: Autobiography of a Hollywood Artist* featuring
Necklace, ca. 1960
sterling silver

Henry "Hank" Evjenth graduated from CSULB around 1962. He won first place for a silver ciborium at the "California State Fair and Exposition" in 1963. Although he purportedly specialized in holloware and sculpture, he had a silver necklace and two pendants entered in the fair as well. Robert Trout received his B.A. and M.A. from CSULB. He worked in wood and clay, as well as metal, making boxes, screens, and even furniture. Trout was awarded third place for a bronze vessel at the 1963 "California State Fair and Exposition." A necklace and brooch, featured in "Jewelry of the Southwest" (1963–64), display a silver fringe similar to that seen in jewelry by Ziegfeld, Hein, and Pine, the de facto "CSULB style." Even UCLA had a jewelry program. Around 1944–46, Lois Franke Warren studied there as an undergraduate with Margaret Riswold, while Marcia Chamberlain was under the tutelage of Warren Carter from 1948–49. There were also opportunities to study jewelry privately in Los Angeles in the 1940s. Sylvia Ruth Falcove and Nina Vivian Shelley took classes with master craftsman Clemente Urrutia.

Between around 1920 and 1965, most independent jewelry studios in the Los Angeles area were located in Los Angeles proper, extending to Long Beach, Seal Beach, Newport Beach, and Laguna Beach. Not all makers were modernist jewelers per se, but all silversmiths working in a modern mode must be addressed and evaluated within this context. Surely, the most colorful metalsmith in Los Angeles was Philip Paval. Born in Denmark in 1899, he underwent a traditional European silversmith's training in his native Nykobing, Falster Island, as an apprentice in the shop of Simon Schultz and simultaneously as a technical school student. After graduation he secured a position at Grand and Lackley, silverware manufacturers, on Crownprincesse Street in Copenhagen. His sense of adventure, however, led him to become a merchant seaman, and in 1919 Paval traveled to the United States, ultimately settling in Los Angeles, where in the early 1920s he opened his own studio/shop, first on Hollywood Boulevard and then on Wilshire. A passionate advocate of the southern California lifestyle, he wrote a poem as homage to the region and its ways, which, though corny, offers a charming glimpse of his romantic disposition:

"Time goes on, one never grows old/Among God's great nature, grand and bold/So let me praise the place I love best/It is California, 'way out west.' "

"Time goes on, one never grows old/Among God's great nature, grand and bold/So let me praise the place I love best/It is California, 'way out west.'"[14] He was lovable, gregarious, hard living, and hard drinking. Through personal charisma as well as metalsmithing skill, he

Lois Franke Warren
Pendant, ca. 1955
sterling silver, enamel

became a self-proclaimed "Hollywood Artist," catering to celebrities such as Rudolph Valentino, for whom he designed a slave bracelet, and Elizabeth Taylor, whose father, gallery owner Francis Taylor, was his close friend. A frequent guest at San Simeon, the retreat of William Randolph Hearst and Marion Davies, Paval created candlesticks for the couple as a house gift. Name-dropping aside, Paval did have several solo and two-person exhibitions in prominent museums and art galleries in Pasadena and Los Angeles. He was represented in many group shows, both locally and nationally, such as the "17th Annual Painters and Sculptors of Los Angeles" (1936) and "Artists of Los Angeles and Vicinity" (1940), both at the Los Angeles County Museum of Art; "American Jewelry and Related Objects" (1955), in which he showed a gold and tiger-eye ring; and the second national "American Jewelry and Related Objects" exhibition (1956), in which he exhibited a gold and pearl ring. His work is in several important permanent collections, including the Metropolitan Museum of Art, the Museum of Fine Arts, Boston and the Newark Museum, which owns a silver milk pitcher donated by

Paval after his inclusion in that institution's "The Decorative Arts Today" in 1948. Paval loaned seventeen pieces to the last exhibition, stipulating that all but the aforementioned milk pitcher should be sent to America House in New York City to be included in its "American Silversmiths" exhibition after the show closed. Although Paval was not a part of the crafts community in Los Angeles, through ties with the state university system, nor did he function specifically as a modernist jeweler, and furthermore catered to the stars instead of the beat generation (the most likely audience for modernist jewelry), he nonetheless participated in the venues available to those creating more avant-garde studio metalwork. He was clearly a most prolific and unabashed self-promoter, and although his style was consistent with a kind of generic modernism that alternately incorporated Cubism, streamlining, naturalism and/or abstract neoclassicism, his jewelry could be quite eccentric. Necklaces were often huge in scale, decidedly asymmetrical, and surfaced with deep and varied textures and unusual stones. One cannot help but speculate whether Paval might have created a larger body of cutting-edge jewelry if his clientele was more bohemian and less connected to the wealthy, fashion-motivated motion picture industry.

Allan Adler was a silversmith who worked in the Arts and Crafts style. His early studies revolved around artisans as diverse as Benvenuto Cellini and Paul Revere. As Janice Penney Lovoos has written, "[Adler] expressed his own concept of modern design, influenced by the best of the traditional."[15] In fact, of the fifteen to twenty smiths he employed, several were Scandinavian. Ironically, unlike the Danish–born Paval, who sometimes took chances with atypical styling, Adler was firmly rooted in safe modern design. Eudora Moore, then curator of design at the Pasadena Art Museum, in her introduction notes accompanying the "California Design X" filmstrip, refers to him as a "designer producer" rather than "craftsman producer,"[16] even though his pieces were handmade. Although his approach was decidedly commercial, Adler nonetheless turned out a superior product. In

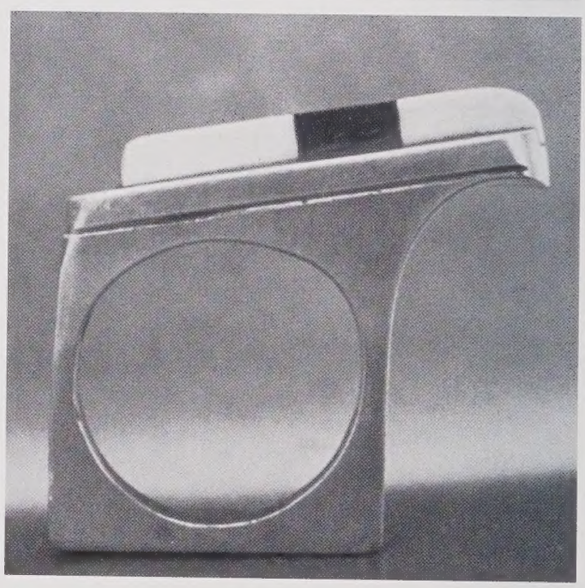
Everett Wellington Macdonald
Earrings, ca. 1950
sterling silver, nylon
Collection The Montreal Museum of Fine Arts, Collection Liliane and David M. Stewart
Photo: Giles Rivest

right
Sylvia Ruth Falcove
Ring, ca. 1960
gold, pearl

below
Esther Lewittes
Ring
silver, lost wax, ebony, ivory
Photo: Richard Gross

the 1950s and 1960s, his shop was located on Sunset Boulevard and was more reminiscent of Chicago concerns such as the Kalo and Cellini Shops than modernist jewelry studios.[17] In fact, he assumed father-in-law Porter Blanchard's early arts and crafts establishment when the latter relocated to the suburbs.[18] Although he made some jewelry, Adler produced mostly holloware and flatware, and his emphasis seems to have been on tabletop objects, which constituted two-thirds of his total output.

Of the modernist jewelers working in and around Los Angeles, Esther Lewittes emerges as one of the most engaging. According to Bernard Kester, chief installation designer at the Los Angeles County Museum of Art, who worked on the "California Design" exhibitions at the Pasadena Art Museum in the 1960s and 1970s,[19] "Esther was loads of fun ... a real 'nut.' "[20] Like Al Pine, Lewittes came from New York City, where she received a degree from Columbia University's Teachers' College. While in New York, she also studied industrial design at the Art Students League and jewelry making with a staff jeweler at Cartier. She began making jewelry in the early 1950s and sold her work through stores such as Georg Jensen and America House in New York and Nanny's in San Francisco. Around 1961 she opened a gallery on La Cienega Boulevard in



Los Angeles, moving to Melrose Avenue after about a year. She showed her own jewelry as well as other artists' work, in many media. Her style was mostly three-dimensional and restrained, utilizing both forging and casting, and sometimes incorporating semiprecious stones and wood or ivory. Lewittes sometimes experimented with cutting-edge modes, as is illustrated by a sculptural ring from 1965, which cantilevers over the adjacent finger. Other jewelers who ran their own galleries included Everett Macdonald, whose Laguna Beach shop opened in 1947. Macdonald created open sculptural silver and gold jewelry, often utilizing nylon monofilament within the negative spaces of his pendants and

earrings, reminiscent of sculpture by Henry Moore and Naum Gabo.

There were many other accomplished jewelers working in Los Angeles in the mid-twentieth century. Nina Vivian Shelley earned awards each year at California State Fairs from 1955–58 and in 1960. She won two awards, one being a purchase prize, at the second national "American Jewelry and Related Objects" exhibition in 1956 for a silver and ebony pendant on a silver chain. Shelley's work was also featured in "American Jewelry" in 1959. Mary Shigetomi, also a ceramist, lived in L.A. in the early 1960s before going home to Japan.[21] She won first place for a silver and gold pendant at the "California State Fair and Exposition" (1963). Mary Creamer was a student in metals at UCLA in the 1950s, then taught metals at USC in the early 1960s.[22] She showed two hairpins in "California Craftsmen," sponsored by the newly created California Arts Commission in 1963. Jay Louthian specialized in stones. He had a shop on Melrose Avenue in L.A., where he sold them unmounted along with pearls and ancient and custom-made jewelry. Louthian showed a pair of bronze bracelets and a silver and pearl ring in 1956, in the second national "American Jewelry and Related Objects" exhibition.

Several jewelers made their primary living as public school teachers, a common career for craftspeople in the mid-twentieth century. Sylvia Ruth Falcove taught arts and crafts in L.A. high schools. Lois Franke Warren, who taught jewelry making in high school, also wrote *Handwrought Jewelry*, a "contemporary text for beginning jewelers," in 1962.[23] Franke Warren (along with Falcove), whose book grew out of her M.A. thesis at L.A. State College—a photographic essay on forging—used enamel as well as stones in her jewelry; she currently holds a graduate gemologist degree from the Gemological Institute of America.

All in all, the contribution that Los Angeles has evidently made to the development of studio jewelry comes as somewhat of a revelation. For the past twenty years, since modernist jewelry has been defined and studied, the San Francisco story has eclipsed that of its neighbors to the south. The reasons for this are not readily apparent, since Los Angeles had an extremely active and organized metalsmithing community. Perhaps this circumstance can simply be attributed to southern California's "laid-back" temperament. The makers almost seem as if they were just quietly waiting to be discovered. Those I interviewed embraced the prospect of this article with enthusiasm and generosity, grateful for the belated recognition. Let us hope that its publication will unearth still more compelling jewelers from southern California. ■

Toni Greenbaum is a New York City–based art historian, specializing in twentieth-century jewelry and metalwork.

1 Eudora Moore, *California Craftsmen* (Los Angeles: California Arts Commission, 1963), unpaginated.
2 Paul J. Smith, interview by author, May 17, 2001.
3 See *The Jewelry of Margaret de Patta: A Retrospective Exhibition* (exh. cat.) (Oakland, Calif.: Oakland Museum, 1976).
4 Toni Greenbaum, *Messengers of Modernism: American Studio Jewelry, 1940–1960* (exh. cat.) (Paris: Flammarion, 1996), pp. 74–76. Published in association with the Montreal Museum of Decorative Arts.
5 E-mail to author from Claude Zachary from University Archives & Manuscripts, USC, July 10, 2001.
6 John Harrington, "University Features Practical Training in Jewelry Arts," *Southern California Alumni Review*, May 1938, p. 10.
7 Ibid., p. 8.
8 Letter to Toni Greenbaum from Marcia Chamberlain, June 29, 2001. Chamberlain, a former jeweler, is currently assembling a crafts archive for the Oakland Museum.
9 De Patta designed eccentric, prismlike stones to enhance her architecturally conceived mountings and create optical illusions. San Francisco lapidary Francis Sperisen cut them to her specifications.
10 Irena Brynner, *Jewelry as an Art Form* (New York: Van Nostrand Reinhold, 1979), p. 6.
11 Sarah Bodine, "Benchmark: Al Pine's Conceptual Exploration," *Metalsmith* 9 (Fall 1989), p. 37.
12 Both exhibitions were sponsored by the Hickok Company, Rochester, New York and then traveled under the auspices of SITES (Smithsonian Institution Traveling Exhibition Service).
13 Bodine, p. 35.
14 Philip Paval, *Paval: Autobiography of a Hollywood Artist* (Hollywood: Gunther Press, 1968), p. 42.
15 Janice Penney Lovoos, "Allan Adler," *Craft Horizons* 14 (November–December 1954), p. 20.
16 *California Design X*, notes to filmstrips of work in metal. (Pasadena, Ca: Pasadena Art Museum, 1968), p.2.
17 See Sharon Darling, *Chicago Metalsmiths* (Chicago: Chicago Historical Society, 1977).
18 Porter Blanchard learned silversmithing from his father in Boston. He moved to southern California in 1923 and opened his own shop, in addition to teaching at Batchelder's School of Design and Handicrafts in Pasadena.
19 "California Design" was a series of exhibitions that showed both manufactured and handcrafted products. It was sponsored by the County of Los Angeles and directed by Eudora Moore in the 1960s and 1970s. The shows were mounted annually at the Pasadena Art Museum from 1954–1962 and then triennially until 1974, when the exposition became an independent corporation. Jewelry was introduced around 1962.
20 Bernard Kester, interview by author, June 29, 2001.
21 Ibid.
22 Ibid.
23 Lois Franke, *Handwrought Jewelry* (Bloomington, Ill.: McKnight & McKnight, 1962), p. 8.

"MONO-A-RT"

BULTHAUP SHOWROOM,
NEW YORK
MAY 19–25, 2001

by TONI GREENBAUM

Michael Schneider
The mono-a Galactic Spectacles, Flatware Protectors, 1999
stainless steel

Everybody loves a classic. Objects that have withstood the test of time make one feel secure in the knowledge that regardless of circumstance, the world as we know it will sustain itself. Along with older classics, like the Ionic column, tasteful icons of the twentieth century, from Cartier's trinity ring to Mies van der Rohe's Barcelona chair, hardly ever look dated or out of place. They therefore rarely lose their appeal. In fact, classics of modern design forge new traditions, and they are compatible with modes from most eras, often providing an attractive counterpoint within an otherwise nondescript environment.

Recently, mono, the formidable German product design company, founded in 1895, organized a special exhibition to pay tribute to their most successful classic: mono-a cutlery. Designed by Professor Peter Raacke in 1959, mono-a possesses pure, unadorned, and harmoniously proportioned forms. It is graceful, elegant and completely functional. Considered "the most widely successful exponent of modern tableware design," mono-a was granted the Federal Award for Good Design by the West German government in 1973. In 1999 a place setting was depicted on a German postage stamp, as part of a series that lauded "stars" of German design from the Bauhaus through the post–World War II eras. The flatware is a logical heir to the design philosophy developed in the 1920s at the Bauhaus and perpetuated by such designers as Wilhelm Wagenfeld, Paul Voss, and Carl Pott.

The exhibition comprises twelve sculptural statements by mono's top contemporary designers, using mono-a as their theme. It is based upon the premise that artists can successfully appropriate iconic images for use in another format. Mono designers, moreover, borrowed the actual object—mono-a utensils—and through repetition, alteration, distortion, and/or odd combinations, occasionally with found objects, have devised totally new entities. The results are varied, and although some pieces are more inspired than others, all provide witty homages to the award-winning pattern.

The most eccentric piece is *The mono-a Galactic Spectacles* by Michael Schneider. Made from a pair of salad servers, which cover each eye, with a matching spoon arching over the top of the head, the "eyewear" is meant to symbolize the visionary aspect of mono-a's creators. Other intriguing works include a chess set composed of forks, spoons, and knifes, by Ralph Krämer, meant to signify "strategic know-how [and] the courage to make ... daring moves, with the wisdom to avoid foolish maneuvers" and a *Scrap Metal Pillar* by Fried Ulber—a four-sided column assembled from the stainless steel sheet from which the flatware is cut—each side representing one decade of mono-a's existence. *Relationships*, by Mikaela Dörfel, utilizes multiples of the cutlery, "planted" by type in four separate cups, to limn "an arrangement that makes reference to the dinner table as a catalyst for communication." Even the concept of jewelry is explored. Christoph Contius fashioned a brooch out of a coffee spoon, citing jewelry as the most personal symbol of one's identification with good form.

All in all, the presentations were clever puns on the industrial process itself: product development, the symbiotic relationship between designer and manufacturer, consumer acceptance, and commercial success—all of which are necessary to create a "classic." *Preservation*, by Carsten Gollnick and Gerd Trauernicht, presents a four-piece place setting suspended within a block of transparent plastic resin, reminiscent of a block of ice. Seemingly frozen in space, mono-a appears timeless. "Certain things cannot be improved," comment the designers, "they should be valued and preserved." Unquestionably, both mono-a and mono-a-rt demand such consideration. The latter, furthermore, is a most enlightening and entertaining production, but one, that, more importantly, invites the viewer to rethink prior notions regarding the interrelationship between crafts, design, and art.

Toni Greenbaum is a New York City–based art historian, specializing in twentieth-century jewelry and metalwork.

"RADIANT GEOMETRIES: FIFTEEN INTERNATIONAL JEWELERS"

AMERICAN CRAFT MUSEUM
NEW YORK
MAY 17–SEPTEMBER 2, 2001

by KATHLEEN BROWNE

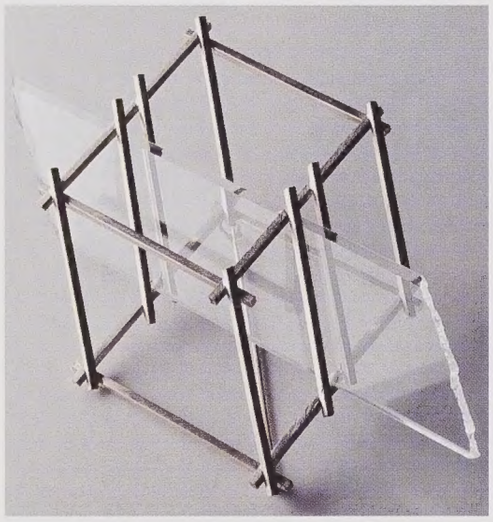
"Radiant Geometries," on display in a small but intimate gallery of the American Craft Museum, gave American audiences the opportunity to view, at close range, the works of fifteen renowned mid- to late-career jewelers. The artists featured in this exhibition are European with the exception of the American Thomas Gentille and the Czech-born Eva Eisler, who works in New York. I mention this only because, stereotypically, we think of European work as expressing a geometric aesthetic when there are, in fact, numerous American jewelers working in this genre. Lisa Gralnick, Donald Friedlich, Rachelle Thiewes, and Eleanor Moty come immediately to mind.

When considering geometry in relationship to jewelry, one immediately thinks of abstraction, reduction, and ordering. The work often expresses an industrial aesthetic, emphasizing form over embellishment. Up until the latter half of the twentieth century, most jewelry mimicked the bilateral symmetry of the human body; the body divided down the center, each half mirroring the other. This created a state of psychic as well as a physical comfort for both the wearer and the viewer.

As part of the modernist impulse and a revolt against the status quo, much of the work from the 1970s onward, particularly in Europe, engages in a dialogue (some would say argument) with the body. Curator Ursula Ilse Neuman, in her brief but satisfying catalogue essay, states, "The brooches in this exhibition do not conform to the human figure but are meant to be displayed on it, using the torso as an armature." This may be true of the brooches, but the other items—rings, neckpieces, and bracelets—place the body at the center of their meaning. What is appealing about this exhibition is that it addresses these issues in a way that forces one to imagine the sensation of the weight, the nonconformity (to the contours of the body), the pressure, and the discomfort that many of these works engender.

Manfred Nisslmuller's two rings from 1976–1996, respectively, are a good case in point. Each is made from flat, flexible, unadorned sheets of plastic, one rectangular, the other lozenge-shaped, with a simple slit in the plastic for the finger. These rings, like his *Ring fur den kleinen finger* (a silver tube that completely encases the little finger) of 1989, are about the sentient experience of wearing.

David Watkins's elegant neckpiece *Two Wing* (1989) also resists conforming to the body. The planar collar slips over the head and rests on the neck and shoulders, while the two "wings" protrude in front of and behind the shoulders. The gilded brass surface is precisely pierced with equally spaced holes to create a kind of industrial lace.



Eva Eisler's *Neckpiece* (2001), made from thin-gauge stainless steel, imitates a child's paper chain but is hardly innocuous. The thin edges of the steel seem as though they would create an interesting sensation when in contact with the skin. On the other hand, Onno Boekhoudt's wooden bracelet and his series of rings, made from ebony, both 2000, placed in another context would not be seen as jewelry at all, but as sculptural constructions or models.

The brooches in the exhibition (the majority of the work) do indeed use the torso as armature and are as interesting off the body as on. Pavel Opocensky uses transparency as a key element in his brooch, from 2000, cut from a slab of chrysoprase. Concentric circular cuts were made on the front and back of the stone slab, the edges of the back circles intersecting with the centers of the front circles. Because these cut shapes do not fully penetrate the slab, new shapes are created by the overlapping of transparent layers. The geometric precision of these shapes plays off of the rough-hewn edges of the natural stone in this stunning piece.

Anton Cepka's brooch from 1998, in silver and red PVC, expresses the interdependence of organic and the geometric form. Cepka creates a symmetrical grid with fine silver lines. He then connects each cell in the grid by a thin line running diagonally from the lower left corner to the upper right corner. Because of the varying distances between horizontal and vertical lines, these diagonals, when connected, create organic, meandering lines throughout the piece. The organic lines are born of the system itself.

Thomas Gentille's hard-edged volumetric brooch with an inlaid eggshell surface, from 1999, presents an interesting conceptual twist. One imagines the once pristine shell, creating the perfect ovoidal form, but when Gentille forces the shell around an angular, hard-edged form, it fractures, creating a graphic network of organic shapes. The fractured surface of eggshell inlay is both sensuous and tactile, at the same time evidencing the maker's imposition of one form upon another.

The work that resonates most in this exhibition does so when material and form combine to become greater than the some of its parts. There are plenty of examples of this on display, but a number of works fall short. Peter Skubic's brooches, made from steel and aluminum, are a case in point. The two constructions of interlocking steel plates are held apart by aluminum rods and tension cables. Whereas the mechanisms that lock in the cables and create the tension are clever, the diminutive scale of these works deflate the element of risk to which they elude. Other works that suffered from a problem with scale were several brooches by Helfried Kodre. These architectonic constructions made of silver from 2000–2001 simply look like maquettes for larger sculptures.

Francesco Pavan's white gold and glass brooches *Trasparenze 1* and *Trasparenze 2* address similar issues as the aforementioned work but avoid some of the pitfalls. Pavan's works succeed partially because of his sensitivity to their location on the body. Pavan manipulates the perspective of the architectural elements and creates a real element of risk by penetrating the structure with glass and leaving its protruding ends jagged.

One thing that perplexed me, from a curatorial point of view, was the disparity in the ages of the works presented by each participant. Some artists displayed all newer works, some primarily older works (twenty to thirty years old), and some works spanning several decades. For the sake of analysis, it would have made more sense to have a consistent offering from each artist. That said, I thoroughly enjoyed seeing some of the older "signature" pieces in person.

Kathleen Browne is head of the Jewelry/Metals/Enameling Department at Kent State University, in Kent, Ohio.

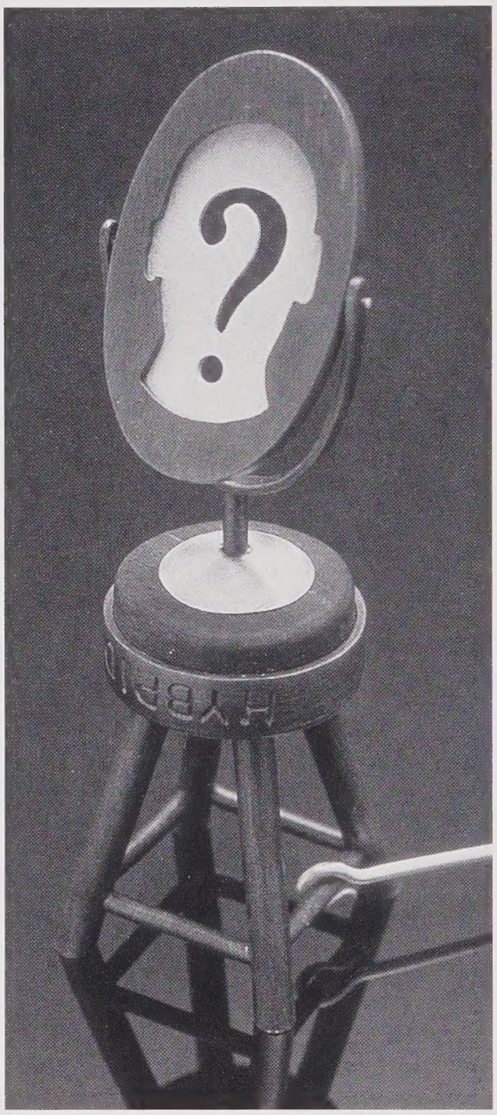
left
Manfred Nisslmuller
Ring fur den kleinen finger, 1989
silver
$2\,1/8 \times 5/8$"
Private Collection, Vienna

right
Francesco Pavan
Transparenze 2 (brooch), 2000
white gold, glass
$1\,3/4 \times 5\,1/2 \times 1\,1/2$"
Photo: Lorenzo Trento

"NEW MAKERS/FRESH VISIONS"

FACÉRÉ JEWELRY ART GALLERY, SEATTLE
JUNE 7–28, 2001

by SUSAN MYERS



Gail M. Brown, curator of "New Makers/Fresh Visions," selected work by seventeen recent graduates from around the United States as an opportunity to look at the future of metalsmithing. Each artist was asked to reveal the influences, references, and mentors responsible for shaping their artwork. It was refreshing to hear that several of these metalsmiths recognized artists working outside of the metals field as influential.

Taweesak Molsawat cites the ideas of conceptual artist Joseph Kosuth and his focus on communication, linguistics, and semiotics as influential. Like Kosuth's art, Molsawat's works demand contemplation, and he explores both Christian and Buddhist philosophies and principles that encourage self-realization. To further engage the viewer, Molsawat incorporates poetry displayed alongside his metalwork.

Yeon-Mi Kang points to both Francesco Clemente and René Magritte as having influenced her jewelry. Kang's cast and electroformed brooches contain the essential qualities of Clemente's allegoric paintings. Both are rich in emotion but obscure in specific meanings. By using symbolic images like the wings, the infinity symbol, dice, and clock components she constructs surreal compositions. Her work is introspective and strives to transform questions about life into objects for us all to consider.

In the contemporary art world artists have long abandoned a reliance on traditional materials and techniques. Metalsmiths are no different, and nontraditional materials have become standard in our field. In Efharis Alepedis's *Rings: Specimens from Nature*, the artist uses ephemeral natural materials to produce rings that only vaguely suggest their function as jewelry. Their closed shadow box presentation contributes to this impression. While pushing the boundaries of traditional metalsmithing, these works exist more as a decorative remark than a conceptual comment on jewelry.

In contrast to Alepedis, both Brad Bartlett and Angela Gleason reference contemporary culture by including man-made found objects in their works. Bartlett not only uses found objects but also chooses to include very charged and loaded imagery in his jewelry. In *Gun Locket*, even a Colt 45 revolver, silhouetted in sterling silver, is transformed into a decorative accessory. His jewelry strikes a balance between his ideas and the traditional demands of functionality, wearability, and craftsmanship. The traditions and rituals of a Catholic upbringing serve as inspiration for Angela Gleason's artwork. The exhibition included many pieces from Gleason's Indulgences, a series of nontraditional rosaries, which incorporate various found objects that reference the trivial, stereotypical things we often pray for.

Although many artists use found objects as a means of commenting on contemporary culture, Brad Winter enlists such objects not as subject matter, but as raw material to create his work. Winter's metalwork is fabricated from found sheet metal that has been stripped of all traces of its origin. This recycling and reclaiming of material points to the ability of metal to endure yet remain impressionable.

"New Makers/Fresh Visions," while notably celebrating the continuum of art jewelry from teacher to student, also suggests the dominance that formal training has on the field of metalsmithing. All but two of these artists have or will have M.F.A. degrees in metalsmithing. In addition, the majority of these artists are themselves teaching in higher education. The exhibition provides a satisfying glimpse of the next generation of metal artists. All the artists selected display an impressive passion for creating. Through their artwork we are reminded of the roles that inspirational mentors, the contemporary art world, and academics play in the future of metalsmithing.

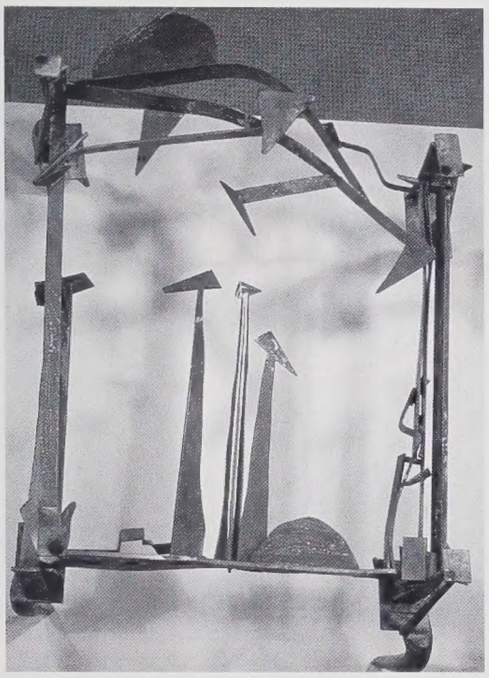
Susan Myers is a visual artist and metalsmith who lives in Seattle.

Taweesak Molsawat
Timingta (Self-labyrinth) (pendant), 2000
sterling silver, copper, ebony wood
4 x 1 x 1"

"KOMELIA HONGJA OKIM: METAL ARTS"

MONTGOMERY COLLEGE ART GALLERY,
ROCKVILLE, MARYLAND
MARCH 26–APRIL 14, 2001

by KENNETH JASSIE

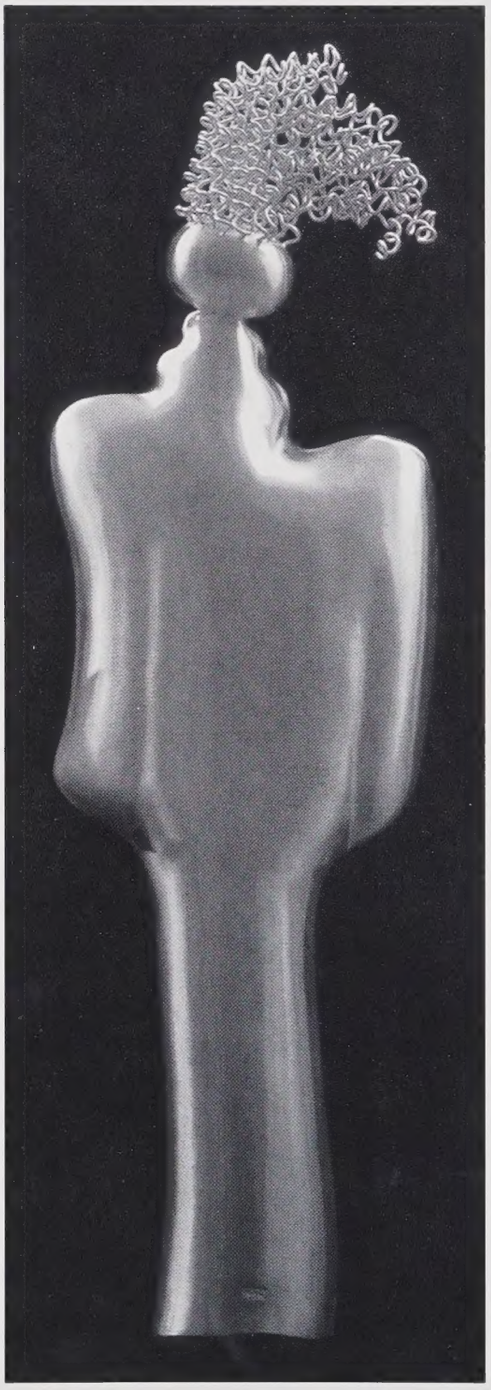


In her one-person show at Montgomery College, Komelia Hongja Okim takes metalwork to its limit and beyond. The eclectic 103-piece exhibition includes freestanding sculpture, wall sculpture, tables, mirrors, assorted vessels, as well as jewelry. In addition, Okim utilizes a panoply of metals, from fine and sterling silver to painted copper to 24k gold to patinated bronze, brass, and steel. And the aforementioned lists do not even mention the exquisite supporting materials: acrylic paint, granite, glass, marble, wood, fire opals, diamonds, pink and green tourmalines, garnets, jade, ivory, rubies, lapis lazuli, blue topaz, amethyst, saltwater pearls, etc. The array of media, objects, and techniques and the virtuosity of their arrangement inspire the viewer like few other craft exhibitions in recent memory.

Since 1972 Okim has been teaching at Montgomery College, where she is professor of jewelry design and metalsmithing. Metalsmithing is a term that hardly does justice to Okim's handling of her materials. The word conjures up hammers and anvils, shooting sparks and horseshoes. Instead, at different times she works like a jeweler, a sculptor, a carpenter, an architect, and even a painter.

Despite the fact that Okim studied metal art in the United States (at Indiana University), she imbibed a sense of East Asian aesthetics from her native Korea. Although some of her jewelry conjures up the elegant inlaid objects from the Old Silla period, and although some of her vessels and wall hangings suggest the zoomorphic designs of Shang ritual bronze containers, Okim's Asian influences lie elsewhere. More to the point is the way Okim reconciles opposing tendencies. In the artist's words, "everything has a way to harmonize in a different time or setting; everything should be harmoniously fitted together." Thus in equal and/or balanced measures, you find figurative and abstract forms, sinuous curves and sharp angles, gleaming and patinated metals, and organic and geometric shapes—all in the same objects. The ancient Chinese philosophy of yin and yang—whereby equal and opposite forces keep the universe in balance—resonates strongly in Okim's art. By the same token, you could make a good case that the jewelry, sculpture, and vessels reverberate with *feng shui*—the dynamic and harmonious relationship between humans and their environment.

There is another side to this art, which induces the viewer to examine the artist's intensely personal motifs rather than ties to ancient philosophy. Okim asserts that virtually all of her works in some way incorporate figures in the landscape. "I'm interested in landscapes and people—how they gesture, how they relate to the landscape. It's like [the viewer is] looking out the window, looking at a landscape with people in it." In *Dialogue with the Wind* (1998), one of her unique multimedia tables, the glass is the window, except that you are looking down and through it. The slender silver figures direct one's gaze horizontally toward the distant edge, which features flowing metal flanges in the form of clouds blowing in the breeze. Trees and stones are hinted at on both sides of the figures. Enough is suggested so that the title serves not merely to tease, and enough is left to the imagination so that the work is as much conceptual as personal. Another point of entry into the work is the artist's appreciation of Western landscape painting, especially George Seurat's canonical *Sunday Afternoon on the Island of La Grande Jatte* (1884–86). Once you make this connection, you can understand the strict profiles and rigid poses of the figures and their almost featureless faces. However, unlike the "anti-utopian" qualities of *La Grande Jatte*, Okim's figures and art are expressive and possess the energy of Van Gogh and modern dance. They are also, by the artist's own admission, partial self-portraits of Komelia Hongja Okim.



Comparing Okim to a painter is more appropriate than a comparison to a metal artist. Rather than weld or solder or even inlay, it seems that she paints, and that copper and bronze, gold and silver, granite and topaz, are her pigments. Okim's works flow effortlessly from end to end, from medium to medium, and from subject to object, and this recent exhibition certainly underscores her creative versatility.

Kenneth Jassie, is an assistant professor of art history at Montgomery College in Rockville, Maryland.

top
Dialogue with the Wind (table) 1998
patinated bronze, silver, glass
19 x 50 x 48"
Photo: Paulette Myers

left
Winter Walk No.1: Female Figure, 2000
fine and sterling silver on granite base
22 x 12 x 12 1/2"

"JAMIE BENNETT: BLUE PLEASURES"

SUSAN CUMMINS GALLERY, MILL VALLEY, CALIFORNIA
JUNE 5-30, 2001

by CHARLENE MODENA

Chadour #15 (brooch), 2000
enamel, 18k gold, silver
$^{5}/_{8} \times 2\ ^{1}/_{2}$"

Jamie Bennett's early inquisitiveness and exploration into enameling and electroforming led from the flat surfaces of the Pattern series to the development of the more dimensional Figure with Fragment series. These eventually paved the way for work that abandoned flat surfaces altogether, including his From the Garden and Rocaille series. It is here that Bennett coalesced shape and pattern. Detailed matte enamels on electroformed hollow shapes combine elements in a manner that clearly arose from a mature and consummate artistic vocabulary and in turn caused many enamelists and jewelers to jump off the couch of complacency.

It is no surprise that Bennett's ongoing path of inquiry and refusal to imitate has resulted in a remarkable series of deeply intelligent and unique works. Among them are the Chadour and Lumen Brooch series included in his "Blue Pleasures" jewelry exhibition at Susan Cummins Gallery. Bennett's unfettered pursuit of form, pattern, and color has merged with high-karat gold and evolved into pieces that, as he states "emanate the strangeness of beauty."

This work is stunning in its technical virtuosity and captivating in its palimpsest of extraordinarily detailed mysterious miniature. The animated *Chadour Brooches #15* and *#16* (2000) display astonishing, improbable ears, jubilant in their whimsical placement, framing a central, enameled unit. Repousséd and delicate enameled surfaces are built up by combining sifting and painting; a brush or calligrapher's pen is used to obtain this result. Bennett's *Chadour* brooches draw us into the intrigue of his micro worlds.

Lumen Brooch #5 (2001) captures silent and seemingly unrelated multicolored fragments encircling a repousséd 18k-gold element, itself holding a backset enameled shard. These fragments convey a sense of mystery in the stories they suggest, as well as in the stories they will never disclose. As with fragments left behind in the Pompeiian *Unswept Floor* mosaic, we are left to wonder.

With five blue enameled domes hovering like moons around a celestial planet, *Lumen Brooch #4* presents an improbable and luscious combination of geometric and organic designs. One is again reminded of the influence of the Moors on European art. Using the thinnest of enamels, this brooch defines the visual richness of worlds and cultures caught up one within the other.

As individual pieces, Bennett's latest series of brooches are mesmerizing. To hold one is to hold the seamlessness of art history and the adventures of a contemporary artist. Precious jewels, broken shards, minutia of ornamentation, technical exploration; all these aspects enhance but never overpower the exquisite object in one's hand.

Additionally, Bennett's newest work continues to, in his words, "examine change and refreshed commitments." In a society so accustomed to the tyranny of urgency, he understands the thoughtful ability to stop and learn anew that is critical to any artist. In a deep way that goes beyond investigation, color, or form, Jamie Bennett's work says to all of us: pay attention.

A sculptor and jeweler residing in Muir Beach, California, **Charlene Modena** teaches fine arts sculpture and jewelry at the Academy of Art College in San Francisco.

"LOUIS MUELLER: PRESENT TENSE"

ELLIOT BROWN GALLERY,
SEATTLE
MARCH 17–APRIL 16 2001

by WILLIAM BARAN-MICKLE

Louis Mueller has for many years approached his subjects with wit and humor. He has frequently utilized recognizable images and references and nodded to artists that he admires. Using these as keys to his world and commentary, one can explore his hand-wrought bronze constructions, which have ranged from sizable complex structures to simple, elegantly spare statements. Recent work on view at the Elliot Brown Gallery evinces a new simplicity and abstractness that broadens the viewer's perspective on this major figure in the field of metalsmithing.

"Present Tense" was an exhibition of wall reliefs constructed of flat or formed bronze sheet. Their surfaces are covered in oil paint, often with thick, heavy directional strokes. The painted surfaces eliminate the effects of hand craftsmanship, thus forcing the viewer to concentrate on the subject and reasserting the dominance of the idea. The range of these works moves nicely from literal references to abstract shapes that warp, split, and fold. They receive their main references from their titles and surface decoration.

Several works relate to Mueller's previous style and imagery, such as *Magritte Speak, Frankly Speaking*, and *Grammar School*. *Magritte Speak* is composed of two elements: a silhouette of a man's head with a bowler hat rendered in black tones and a cartoon bubble that floats above. The bubble, which normally connotes a character's thoughts, remains wordless. Instead, this field is filled with a thick impasto of richly modulated oil paint, accented with a prominent streak of pink. This work pays homage to the silent world of Magritte's bowler-hatted men. *Frankly Speaking* is simply a pair of quotation marks that are roughly one foot square with about four feet separating them. This work sparks thought and invites viewers to fill in the gaping quote marks with their own viewpoints. *Grammar School* presents a sheet of familiar lined grade-school paper rendered in painterly, bichromatic brushstrokes of oil paint that reminds one of early Frank Stella.

These three reliefs perhaps best illustrate the show's title and mark a new chapter in Mueller's work. The lined-paper image is ready to receive language; the quotations are speechless. All seem to be waiting. "Present Tense" could also refer to the artist's years of teaching, giving structure and language to his metal students, while the balance of work in the show is more personal, with titles such as *Impure Thought* or *West of Romance*. Abstraction and formal considerations take hold of Mueller's work, and the result is that viewers must work harder to understand them. Their shapes are rectangular, ovular, and trapezoidal. Some are merely flat, but most of them have corners that curl outward or angles that jut abruptly at varying degrees, from subtle to extreme. Some even turn the inside corner of a room, fitting the intersection of two walls. *Grammar School* looks plain and flat when viewed straight on, but it actually curls from the wall at top and bottom. *Without Cause* is the most articulated of these curling rectangles, pushing outward a full eight and one-half inches from the wall. It demonstrates how well Mueller has mastered form; the piece appears airy, light, and casual in spite of the fact that it is constructed of three-quarter-inch thick bronze. The beauty of this body of work lies in Mueller's integration of surface, form, and craftsmanship in the service of the object's idea.

In *A Missionary's Guide*, the relief is flattened by painted strokes of jungle greens. This painterly treatment nearly hides the faceted swell of the form in the middle. These more or less vertical, slanted facets are delightfully at odds with the directional strokes of the paint and field pattern. *Moon and Sand* is an ovular, two-part relief that results in a sort of pie chart: 56 percent light yellow, 40 percent darker, 4 percent void. The fun of this work is not the elements so much as the morphing of an Ellsworth Kelly wood relief into a contemporary Martin Puryear form in metal and paint. Mueller conjoins Kelly's simple relief shapes and Puryear's consummate skill in construction, while not allowing the craft to become the star of the artwork.

Mueller now demands more of his viewers by moving past the use of recognizable objects. Using suggestions of title, color, and form, viewers must turn instead to themselves, mining their own experiences and imaginations to supply meaning. Perhaps as a counterbalance to these more demanding abstract ideas, the size seems more accessible, requiring less of a commitment on a number of levels. As always, it will be interesting to see where this latest turn in Mueller's art will take him.

William Baran-Mickle is a writer and artist living near Seattle.

Without Cause, 2001
constructed bronze, oil paint
17 x 14 x 8 1/2"

SALLY MARSLAND: ALMOST BLACK

JEWELER'S WERK GALERIE,
WASHINGTON, D.C.
APRIL 26-MAY 17, 2001

by J. W. MAHONEY

The history of taste, or of what appeals collectively and individually, runs roughly parallel to the history of art, and sometimes even moves ahead of it. Such periods can be disconcerting because the most creative ideas about art's direction often begin not with painters or sculptors but with other artisans—poets, theatrical designers, popular musicians, and certainly sometimes jewelers. Art Nouveau, with its willingness to abstract from diverse sources such as botanical form, Celtic geometry, and the female figure, demonstrated a freedom in imaginative invention that emerged a decade before abstract art and sculpture. Sally Marsland's decorative objects—jewelry made or derived from found objects—are not postmodern critiques or quotations; they are genuine discoveries, treasures retrieved from the ordinary, the discarded, and the natural.

Part of what makes them new is their obvious beauty. Two thin latitudinal sections of paulonia wood, stained black, are joined together to make a decorative pin. Their centers are open, and the piece slightly resembles the head of an owl. Marsland is Australian, and the paulonia is a tree sacred in Aboriginal culture, which finds in nature a direct resonance to forces and beings in an invisible world. This pin probably carries an unintended allusion to a secret openness at the center of things, made especially vivid as a viewer realizes what the object is made of—not plastic or rubber—but wood. That the wood has been stained in a color far from its natural shade enhances the piece's singularity, and its rarity.

Marsland uses such material dislocations eagerly. Much of her work has involved taking casts from objects, which adds an additional conscious act to that of her initial removal of the object from its common context. A radially symmetrical silver brooch looks like a flower and was made from a cast of the interior of a jelly mold. A limpet shell, also cast in silver, has a deep green patina, removed from its original color, and looks like a miniature volcano, quiet, ominous, and, again, openly allusive. A mourning button—an Australian custom of wearing a black, florally decorated button to signal the death of a close relative—becomes a cast silver pin with a black patina, changing its somber meaning into something less expected and far more beautiful.

The unexpected is also one of Marsland's key qualities, a kind of simple mystery that each of her pieces gently telegraphs. In one brooch, twelve round refrigerator magnets, stripped from the toys or images they supported, are welded together in a flat, serial geometry that is plainly not reflective of their origins. Another brooch is made up of the impressions of a spoon onto polyester resin, brightly painted with graphite pigment, and resembles the petals of a flower. Perhaps the oddest piece of all is a cruciform aluminum and silver brooch made up of very small metal segments. Its long vertical member and short crosspiece make it look more abstract than symbolic, and indeed Marsland intends that it be worn so that its longest part is horizontal rather than vertical.

Marsland's metalwork carries no punk sensibility, if only because of the quality of her materials and the reserved mysteriousness of the sources of her imagery. The wonders in this jewelry are derivations from everyday forms, objects found in junkshops or by the sea, or in a forgotten drawer. They are revelations of a rich and various beauty in the world, a beauty we are, too often, oblivious of.

J. W. Mahoney is an artist and writer based in Washington, D.C.

Sally Marsland
Untitled, 2000
silver
$3\ 1/8 \times 3\ 1/8 \times 1\ 1/8$"

TOUCHSTONE AND TANGO – A TRIBUTE TO CARRIE ADELL

by Ivan Barnett

Grande dame metal artist Carrie Adell passed away July 15, 2001, in her Santa Fe, New Mexico, home. Originally from New York, Carrie resided in Santa Fe for eleven years and prior to that lived and worked on both coasts. Diagnosed with pancreatic cancer last spring, Carrie nevertheless continued to prepare for an upcoming show. One week before her passing, she visited Patina Gallery, determined to attend to the details of her show as if in defiance of her imminent death. She was four months away from her seventieth birthday, the mother of three, and friend, mentor, and teacher of many. She is survived by two daughters, Jo and Val, and her son, Gordy.

Carrie Adell, 2000
Photo: David Nufor

My association with Carrie Adell began in 1995. She had volunteered to chair the 1997 Society of North American Goldsmiths conference in New Mexico; I was the co-chair. For two years we met several times a week, and I was privileged to have a close personal view of this diminutive dynamo of an artist. Carrie, like the opals she often used, was rare, flashy, spirited, delicate, full of sparks. An avid tango dancer, she reveled in the interplay of life's sinuous nature.

Carrie's life was characterized by passion. An early marriage at age seventeen did not hinder the completion of her B.A. at Hunter College in New York. Family commitments and personal creative expression not only coexisted, but were complementary. Her artistic explorations were many and varied: enamel, furniture making, lighting, clothing design, and interior decorating.

In 1963 Carrie began her dance with metals. She had found a substance that, in her words, was "resistant to being glib"—a worthy adversary for her creative fires. The fact that Carrie was not intimidated by the challenges of working with metal (without benefit of academic art credentials), is indicative of her undaunted approach to life. Years spent playing hands-on with metals were as important as the formal technical training she later sought from teachers such as Glenda Arentzen, Linda Weiss, and Michael Good.

Like the earth's imperative to create—sometimes employing tumultuous methods—Carrie's explosive creative energies are evident in the name of her company, "Carried Away," and the extensive body of work she produced over thirty years. Her signature "Touchstones," hollow formed married metal beads, were intimately inspired by nature: "My intention was to reproduce nature's patterns in pebble form." The metalsmithing techniques she utilized are analogous to the forces of the earth's formation: sedimental layerings, conglomeration, hammering, ripping, upthrusting, encrusting, grinding, chipping, burnishing, and oxidizing. She primarily worked with Japanese alloys such as shakudo and the ancient technique of mokume gane.

Carrie created elegant yet earthy jewelry. Jewelry that exalts the earth's composition and processes matched her spirit: richly complex, multifaceted, vibrant, exquisite yet accessible. And, of course, the metals she loved to work with increased her appreciation of, and respect for, the fragility of natural resources. Many metalsmiths struggle with the dichotomy this presents: the natural environment provides their resources, but destroying the earth for these materials is disturbing. As an artist, Carrie addressed this dilemma by creating Gaia Papers, a series of unique pieces in homage to the earth. Some were inscribed with haikus she wrote.

The intensity and complexity of Carrie's work cannot be overstated. The task of marrying metals is exacting, consuming, and intricate. To large extent a self-taught pioneer, Carrie indeed transformed herself into a master metalsmith. Her résumé is an extensive record of exhibitions, awards, publications, commissions, teaching positions, and involvement in professional organizations. Her work was represented by galleries throughout the United States and she was a longtime veteran of the American Craft Enterprise Shows.

Carrie Adell danced with metals: a tango expressing the essence and elements of life and earth. I am fortunate to have shared a few steps of this dance, and proud to represent her work. Certainly Carrie's spirit will continue to touch our lives.

Ivan Barnett is an artist, gallery director, and writer living in Santa Fe.

SOCIETY OF NORTH AMERICAN GOLDSMITHS

The Organization for Jewelers, Designers and Metalsmiths

SNAG Awards Educational Endowment Scholarships

The SNAG Educational Endowment Scholarship is the highest award offered to students by the Society of North American Goldsmiths. The selection committee—Jamie Bennett, Andy Cooperman, and Lynn Whitford—has awarded $1000 and a one-year SNAG membership to undergraduate Alison Luoma, Grand Valley State University, Allendale, Michigan; undergraduate Natalya Pinchuk, Indiana University, Bloomington; graduate student Brooke Marks, University of Illinois, Champaign-Urbana; and graduate student Amie Plante, University of Massachusetts-Dartmouth.

SNAG Awards Minority Student Grants

The SNAG Minority Student Grant is designed to encourage the continued contributions of ethnic minorities to the field. The selection committee, composed of Chris Smith, Lane Coulter, and Kristin Beeler, has awarded $500 for professional development to undergraduate Lashaune Fitch of California College of Arts and Crafts, Oakland, and graduate student Yuyen Chang of University of Wisconsin Madison.

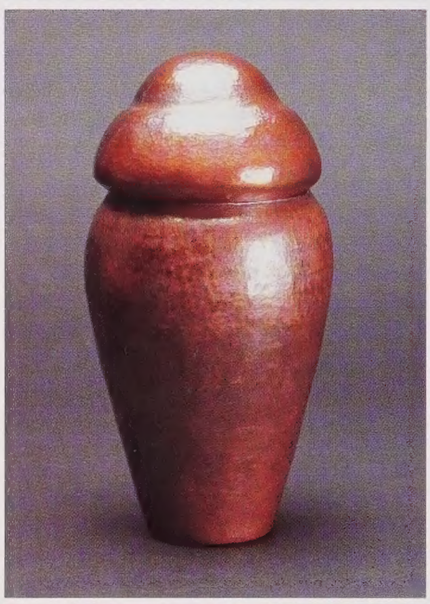
SNAG Sponsors Workshops

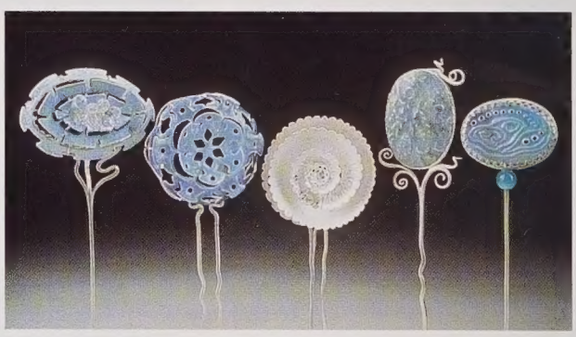
Since 1987 SNAG has provided grants to local and regional metalsmithing and jewelry groups, craft organizations, and educational institutions for the purpose of sponsoring Guest Artists to present two-day workshops. A public lecture is also a component of this program. Two workshops were funded for the fall of 2001. The Peninsula Art School of Door County Wisconsin will be hosting a workshop on forming metal over wood provided by Thelma Coles, and the University of Texas-El Paso will explore the use of color with Sherry Simms.

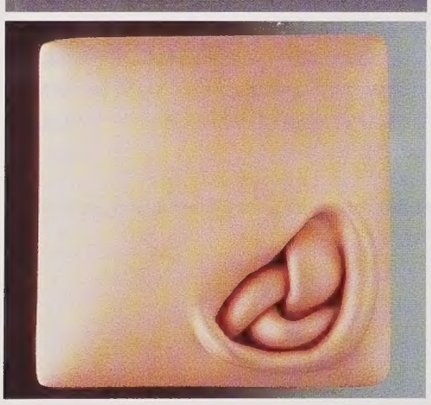
MJSA Expo Seminars

Metalsmith magazine is sponsoring two seminars on March 11, 2002, at the upcoming MJSA Expo-NY, March 10–12. Charles Lewton-Brain will speak on keum-boo, and James Binnion will address the technique of mokume gane. SNAG and MJSA are exploring new partnerships that will benefit both of our memberships and these two seminars are the first of several joint projects in 2002.

For more information on the June 12–15, 2002 SNAG conference in Denver, as well as scholarships, exhibitions, workshops and other resources visit the SNAG website at **www.snagmetalsmith.org**







top, far left
Alison Luoma
Biological Watch
copper, Plexiglas, and pills
11 x 2 1/2 x 1"

middle, far left
Lashaune Fitch
Vessel
copper
height 8"

bottom, left
Yuyen Chang
Untitled (brooch), 2000
copper
2 x 2 x 2"

top, middle
Natalya Pinchuk
Russian Dome Rings
sterling, 22k and 14k-gold
2 1/4 x 1 1/4 x 1/4"

left
Brooke Marks
The Three of Us
copper and sterling silver
15 1/2 x 8 3/8 x 21 3/8"

top, right
Amie Plante
Five Hairpins: "Winter Garden"
sterling and fine silver, enamel, Swarovsky beads, CZ, mica
approx. 2 x 2"

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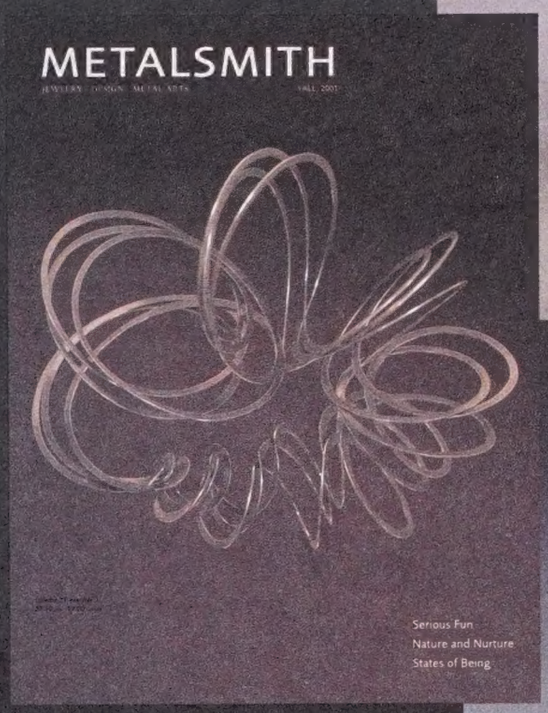

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opposite page, clockwise from top

Myra Mimlitsch-Gray
Cup with Oval, 1998
sterling silver
5 x 4 x 3"
Photo: Robert Storm

Biba Schutz
Ceremonial Pendant, 1998
copper, sterling, fine silver
$4\ 3/4 \times 1\ 1/4 \times 1\ 1/2$"
Photo: Ron Boszko

(Fall 2001 *Metalsmith*)
cover: Reiko Ishiyama
Bracelet, 2000
Photo: Ralph Gabriner

Helen Shirk
Sustaining Sprit XXVII, 2000
copper, patina, colored pencils
6 x 23 x 23"

Whitney Boin
Post Engagement Ring, 1996
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platinum, 18k
Photo: Todd Flashner

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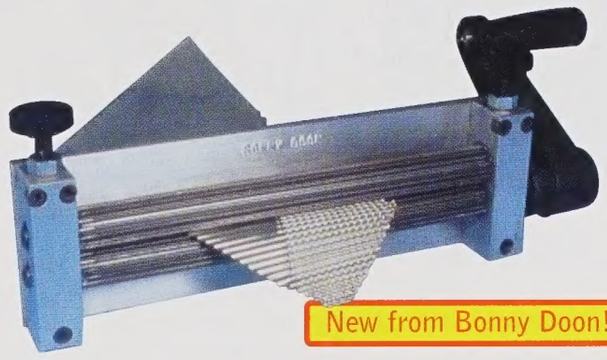

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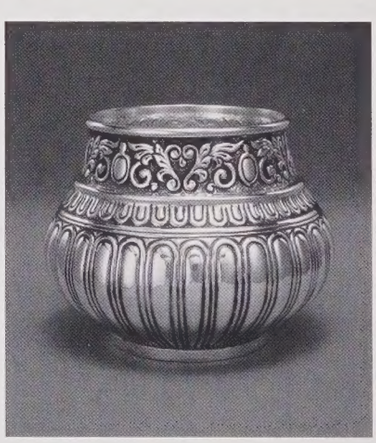

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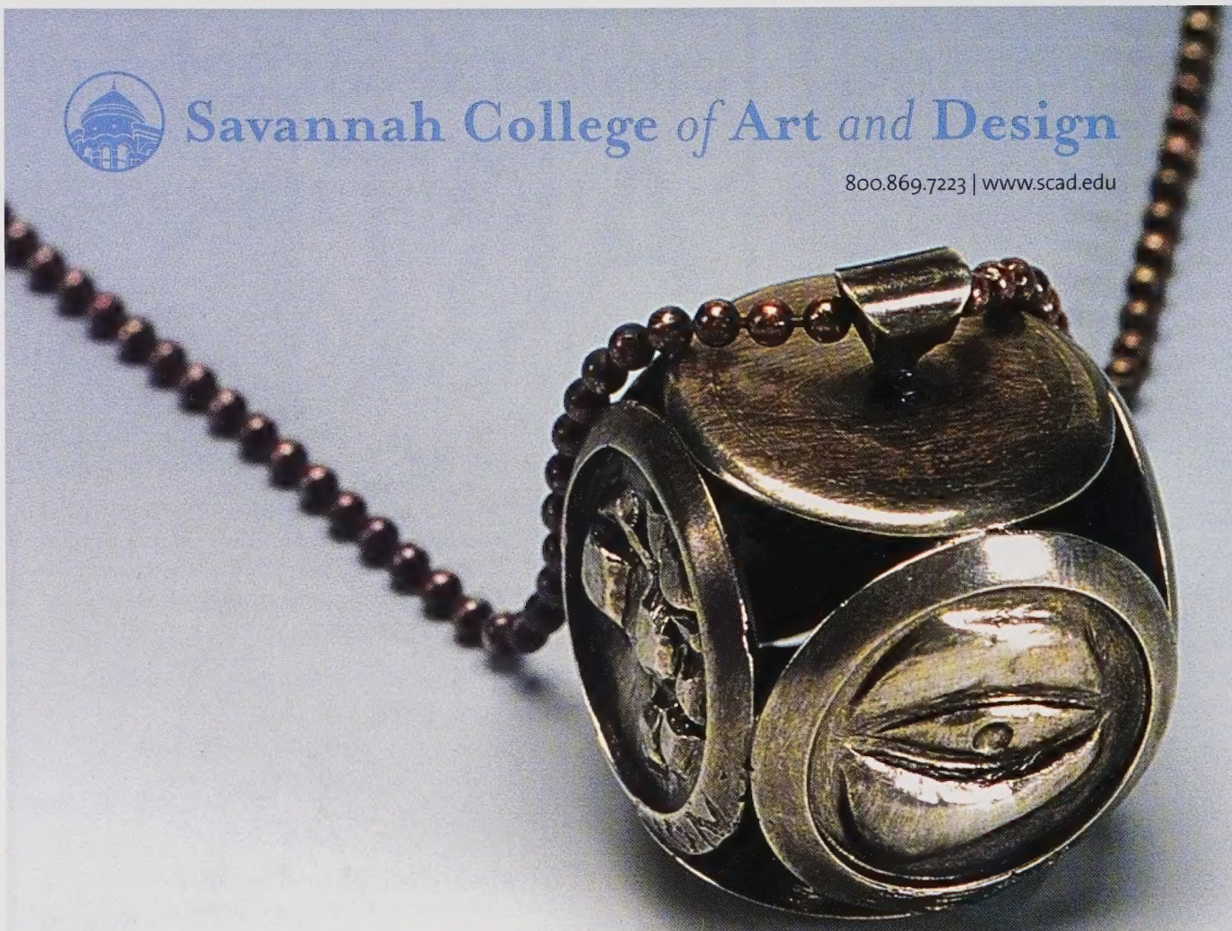

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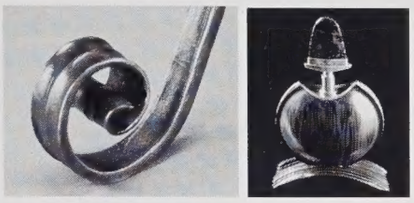

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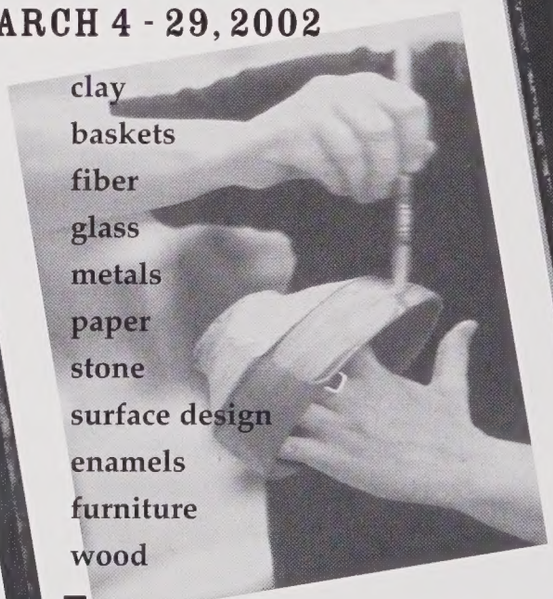

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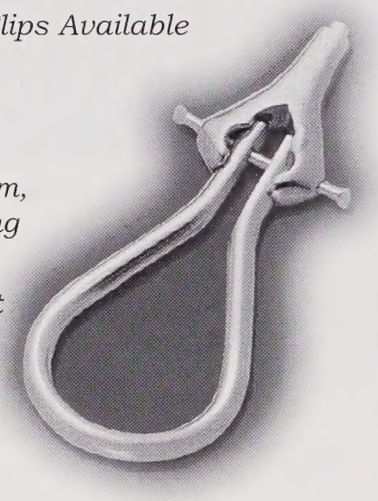

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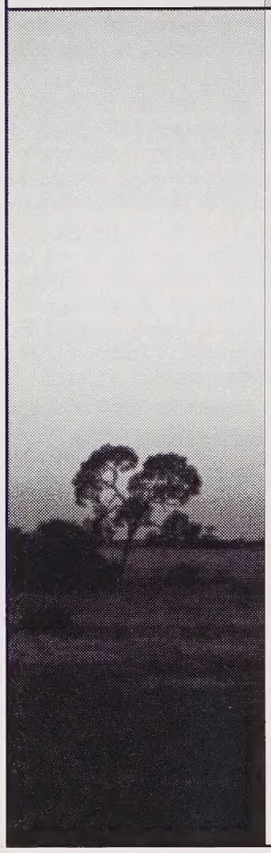

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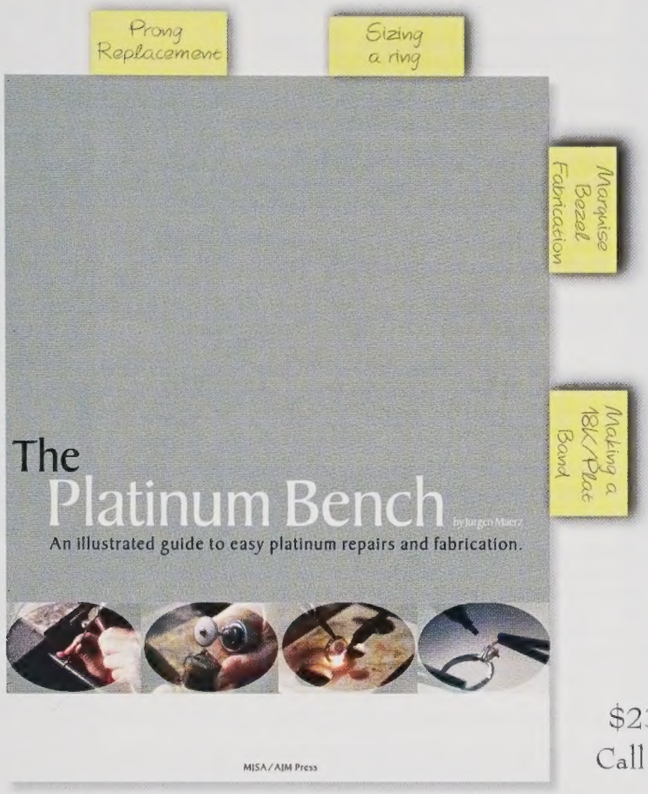

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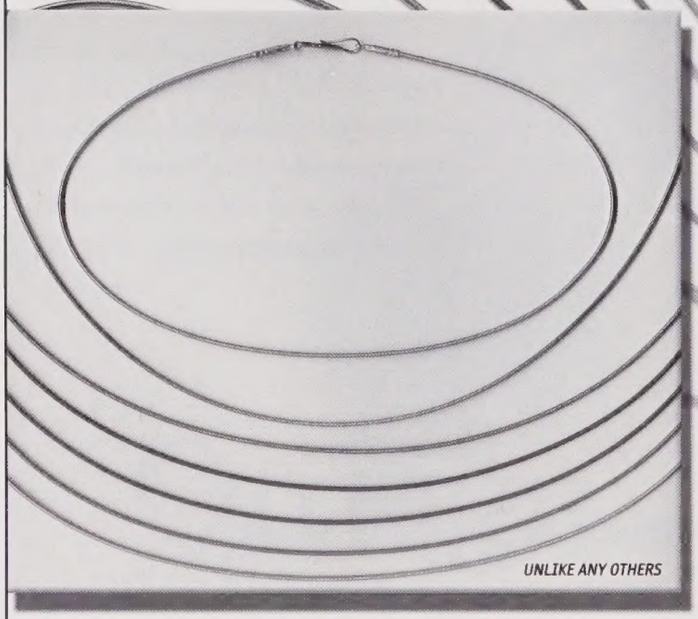

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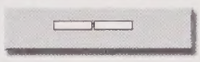

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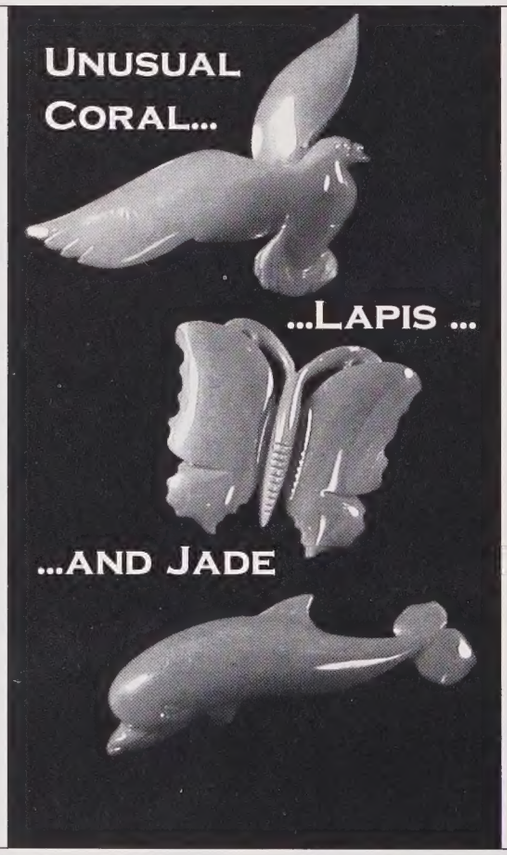

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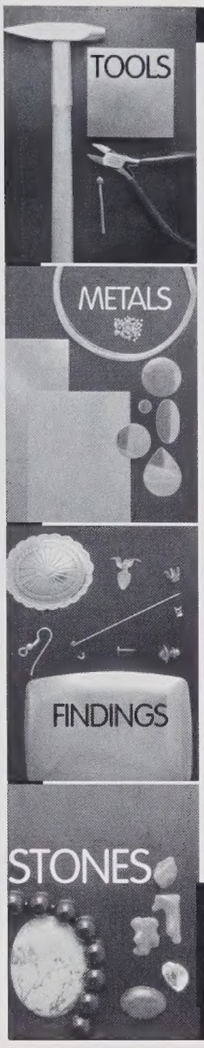

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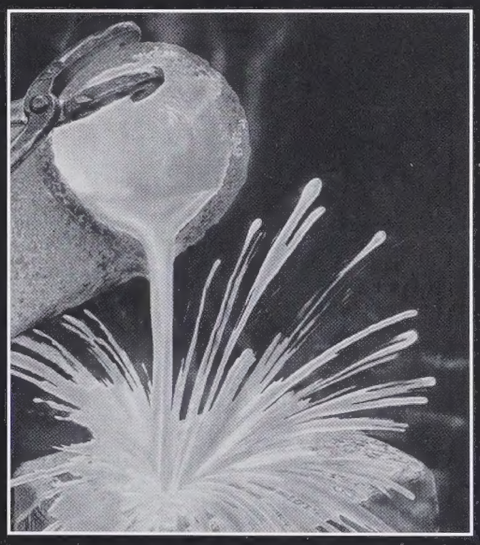

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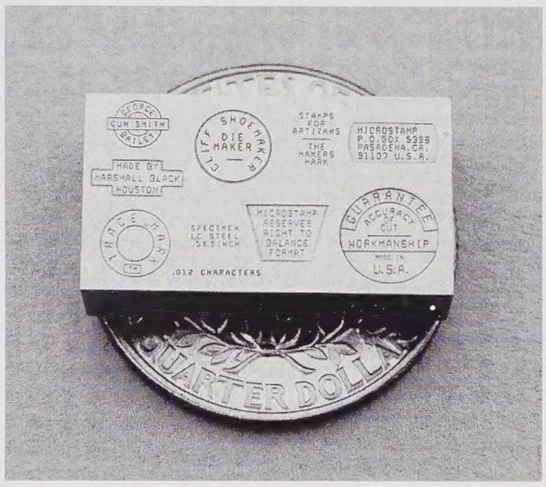
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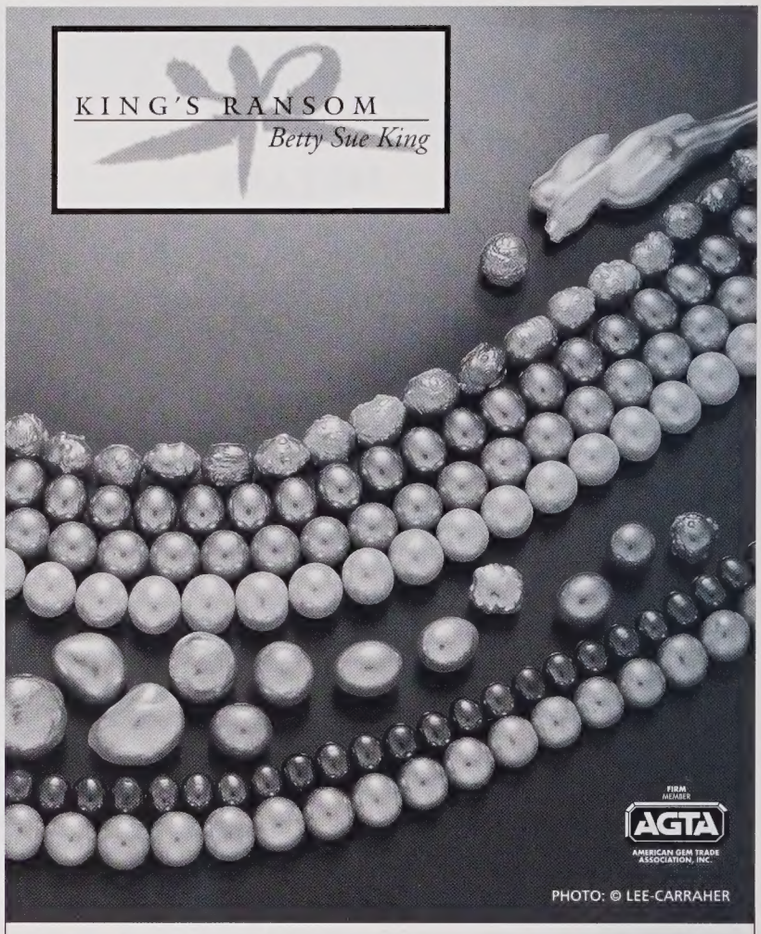

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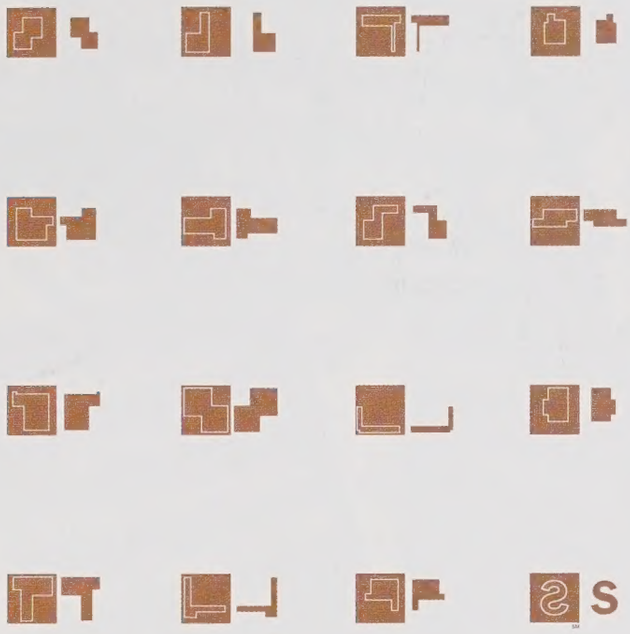

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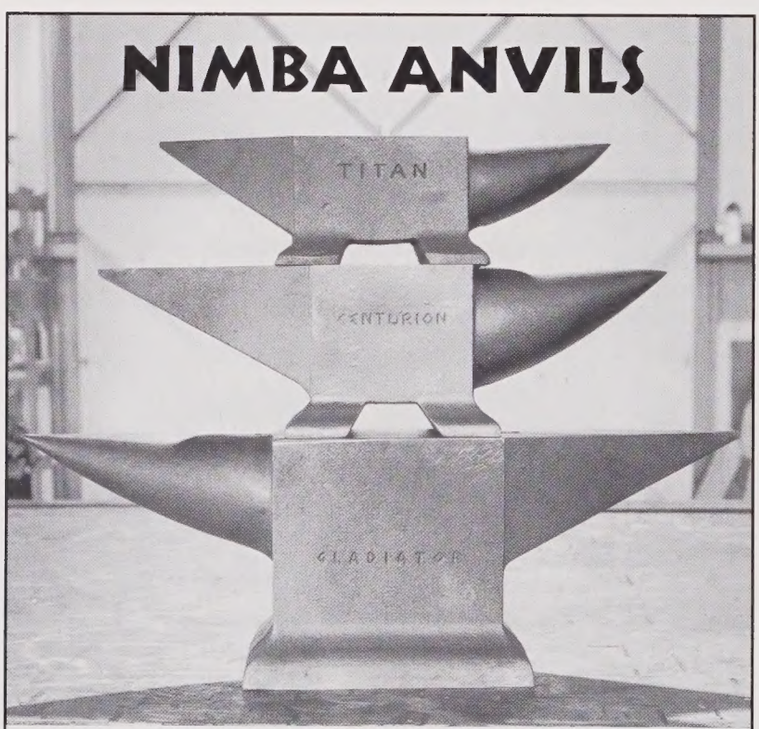

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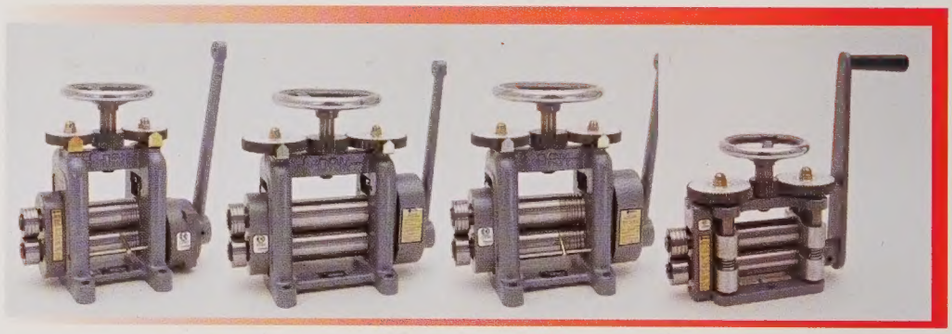

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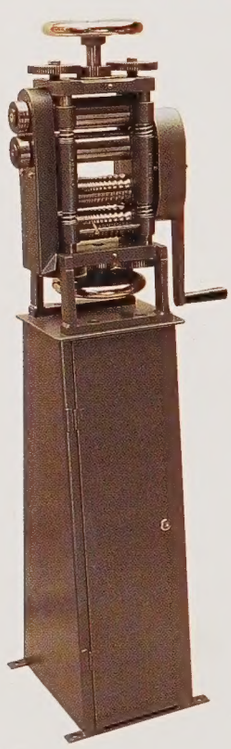

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With stand #128.115
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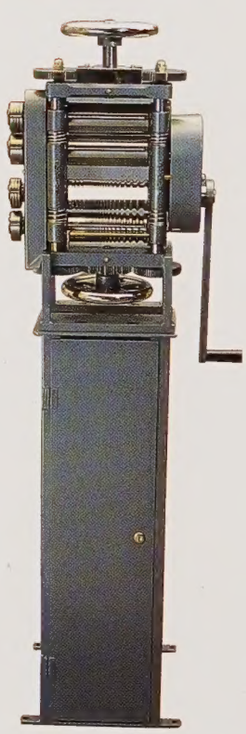

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